Kine WEEKLY

POST-WAR SHOP WINDOWS

See page 3.

IT COULDN'T BE DONE
—So They Did It!

"You'll never beat THE CITADEL," the wise ones told Robert Donat and the M-G-M British Studios. That was before GOODBYE, MR. CHIPS!

"Useless trying to top CHIPS," then became the chorus. "It can't be done."

But yesterday showmen saw how Donat, his director (Harold S. Bucquet), his co-star (Valerie Hobson) and Leo have outdone *both* his record-breakers in entertainment, brilliance and box-office potency.

ADVENTURES OF TARTU does 'the impossible'!

20th CENTURY—FOX STUDIOS
"I speak your name in my every prayer!"
Miss 20th
HELLO FRISCO HELLO
STORMY WEATHER
CONEY ISLAND
MY FRIEND FLICKA
HEAVEN CAN WAIT
BLACK SWAN
SPRINGTIME IN THE ROCKIES
CRASH DIVE
20th—DARLING OF THE SHOW-WORLD

Kinematograph WEEKLY

No. 1,899. Thursday, September 9, 1943. Vol. 319

The BIGGER the feature—the more IMPORTANT the short—
A "DISNEY" EVERYTIME!

NEED FOR OVERSEAS SHOP-WINDOWS

Screen Time for British Films

AMERICAN MOVES

THE post-war rehabilitation of the British film Industry and means of facilitating the change-over from abnormal war prosperity to a sound basis of ordinary commercial operation is being discussed by far-sighted executives of all sides of the Industry.

J. Arthur Rank and others are already busily planning to assure Britain's fair share of foreign markets, both as regards film production and kinema equipment, which are two vitally important factors in the ultimate prosperity of our Industry.

One important factor which will help the attainment of the target set by the Trade has received less than the attention it deserves—namely, the acquisition or building of super-kinemas in Dominion capitals and elsewhere.

The propagation and the popularising of British ideals and institutions depends to a considerable extent upon our films, and if this end is to be attained we cannot afford to be dependent upon vicarious presentations doled out by U.S. or native-controlled exhibitor organisations. If first-class British product is to be regularly screened in the Dominions and colonies and foreign countries, the control of theatres is an essential.

U.S. Activities

The question arises from the expansion of theatre-owning activities by American producing companies, and particularly by the news from the KINE. New York correspondent that Warner Brothers have secured new properties in Alexandria following acquisitions in Cairo, Stockholm, Sydney, Lima, and Mexico.

In Australia, 20th Century-Fox have, through their holdings in Hoyt's Theatres, held a dominating

Continued on page 11

FILM CARE

C.E.A. Grant of 25 Guineas

A grant of twenty-five guineas has been made by the parent association of the C.E.A. to the expenses of the Film Care effort which has been launched by the Northern Ireland branch.

It is hoped to establish a scheme of inspection of kinemas and instruction of employees under a fully qualified engineer.

LONDONDERRY CHANGE

The latest change of proprietorship in Northern Ireland concerns the Picture Palace, Londonderry, the controlling interest in which has been secured by Willie Doherty of the City Cinema.

A.B.C. still holds the current lease of the Picture Palace, which has another 18 months to run.

C.E.A. AND B.K.S.

Support Continues

The Cinematograph Exhibitors' Association has decided to continue its financial support of the British Kinematograph Society. A closer association of the two organisations in practical work is expected in the future.

Entertainment Tax in N. Ireland

Returns of the Northern Ireland Exchequer show that Excise and Entertainments Tax for the past five months of the present financial year amount to £278,000 compared with £174,000, an increase of £104,000 over the similar period last year.

Co-operation with America

U.S. FOREIGN HEADS ON WAY FOR DISCUSSIONS

CURRENT and post-war relations of the British and American film Industries are now the immediate concern of head office executives of the major American companies, states the KINE. New York correspondent.

They are expected to send, in a few weeks, several foreign department heads to London for post-war planning discussions.

Preparations for the immediate distribution of U.S. films in liberated countries are already far advanced, and while the physical implementing of such arrangements will obviously figure in the forthcoming meetings, much of the discussions will be concerned with the re-establishment of permanent post-war markets.

An impetus has been given to this latest move by the recommendations made last week by Brendan Bracken, the Minister of Information, to the leaders of the U.S. Industry, advocating collaboration between the British and American Industries. The proposal is further emphasised by the suggestion made recently by J. Arthur Rank that he was ready to co-operate on this point with America.

Among the foreign distribution chiefs awaiting transportation to this country are J. W. Hicks, of Paramount, Maurice and Arthur Silverstone, of United Artists, and J. Seidelman, of Universal. Others are also expected to make the crossing at an early date.

The Cinematograph Films Council Report is in the final stages of completion and is expected to be made available for publication on Wednesday next.

Jack Benny Due Here

Jack Benny is expected in England shortly to entertain U.S. troops. He will make "The Horn Blows at Midnight" for Warner Bros. as soon as he returns to Hollywood after his overseas tour.

Big Demand for Kinema Shares

EFFECT OF A.B.P.C. MAYFAIR PURCHASE

DESPITE the Minister of Information's talk about the British production Industry having to stand on its own feet, kinema shares were very much in the limelight on the Stock Exchange during the past week. The innumerable kinema queues are sufficient evidence that the exhibition side at least continues to do well.

Publicity and confirmation about A.B.P.C.'s acquisition of 44 kinemas of W. G. Elcock's Mayfair circuit, which was announced in the KINE. some weeks ago, also drew attention to the market.

A.B.P.C. 5s. units went up to 16s. 3d., a gain of 1s. 6d. In addition to the deal with Mayfair Circuit, it is also learnt that completion had been made of the realisa-

Continued on page 11

Estate of Israel Davis

Israel Davis, who built the Marble Arch Pavilion and the Davis Theatre, Croydon, father of Alfred, Basil and Stuart Davis, left estate in England valued at £212,597 gross, net personalty being £206,302.

Momentous Events on BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

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NON-THEATRICALS

"GOOD films ought not to be allowed to die after a single showing at a local kinema." This is one point made by the spokesman of the Workers Film Association, and if by a single showing he means a single run, then this particular argument will meet with general approval. The lessons that are developed from it in the communication printed on another page will, however, hardly find such wide acceptance.

On general principles it is fair that the organised trade which provides the financial backing necessary for the production of an entertainment film should be entitled to say how, when and where it should enjoy its public presentation; in fact, it is not practical for any other body to participate in the requisite complicated arrangements.

That opportunity should be given for full distribution and exhibition of every worthwhile picture is an obvious truism; under present arrangements it is not easy to invent an equitable and universally acceptable scheme better than the system governing normal exhibition. As this satisfactorily caters for about 24 million people every week our Trade can point to an achievement of very considerable success.

One can therefore claim for the standard system of film exploitation that it is based upon common-sense and justice. The exhibitor has freely given in the aggregate a great amount of playing time, moreover, to propaganda films for the M. of I., not all of which have had quality comparable with his average subject, and his patrons have had to put up with a few boring shows in consequence.

Nevertheless the lesson they had to preach was put before the biggest possible public, and how in the name of justice can complaint be made that a series of competitive but non-theatrical showing would not be welcomed.

Long Shots

THE election of James Welsh as Lord Provost of Glasgow will be an occasion for warm congratulation by many friends of the new holder of this important office. Not least among these will be his fellow-delegates of the C.E.A., to whose counsels he has contributed wise advice.

IT can be confidently stated that no one has become the head of Glasgow's municipality possessed of such quiet modesty as "Jimmie," and his term of office will be characterised not so much with appearing in the limelight as with quiet unobtrusive work, which is more often of far greater value.

HAD it not been for his entry into Parliament and his consequent temporary absence from the Council chamber, it is probable that he would have been appointed Lord Provost—the Scottish equivalent to Lord Mayor by the way—long ago. His worth has been apparent to his colleagues for many years.

THIS week saw the C.E.A. Planning Committee getting into its stride. As is generally known, the Planning Committee is the old General Purposes Committee sitting as a Planning Committee with slightly expanded scope of opportunity. Sub-committees will perform the task of examination of special work and report to the parent committee for action.

LAST week's meeting of the C.E.A. Film Rentals Committee was a very hush-hush! affair. Except for the decision to request a joint meeting with the K.R.S. to discuss the matters raised (the question of film grading came up) nothing great was reported. The request from W. R. Fuller to Frank Hill has gone forward but no date has been set for the meeting.

THE Weston-super-Mare Council, respondents to a writ issued by the Cinematograph Exhibitors' Association in the matter of non-admission of under-16's to kinemas on Sundays, has tabled its defence, in the High Court action anticipated.

RAN into R. H. Dewes and asked him what about the position at Beckenham, where Odeon Theatres, Ltd., had closed its kinemas on Sundays because of inability to accept the conditions laid down. He said there was nothing more for the kinema company to do. The next step lay with the local council, which he believed would have the matter before it on a report from the Watch Committee.

JOHN DAVIS had set out the position in his letter. He added that the company would be prepared to face loss should ordinary business cause lack of patronage—such as a population moving away in a wholesale manner. A requirement, however, which took so large a percentage of Sunday takings, represented a permanent loss, and this the company was not prepared to acquiesce in.

A HAPPY bit of co-operation between E. Harries, manager of the Regent, Paignton, and the Vicar, the Rev. B. M. Dale, enabled the latter to conduct a brief intercession service in the kinema prior to the afternoon show on the Day of National Prayer. The invitation and its acceptance demonstrated that the kinema is ready to work with the Church for the good of the community.

NON-CO-OPERATION between religion and the kinema has its expression in the fact that the scene in "Stage Door Canteen," in which Gracie Fields sings the Lord's Prayer is banned in this country. No objection was raised to it in New York. We're different here.

I GATHER from my New York correspondent's cable that a decision may be made before the end of the year regarding the appointment of a successor to the late Ralph Hanbury as head of RKO-Radio in this country. The New York message speaks of "no appointment being made for at least one month, probably two."

WALT DISNEY'S "Victory Through Air Power" has been given so much attention on the other side of the Atlantic that we are not surprised to see a big launching ceremony is being organised by G-B and U.A. for its London presentation. The Trade will have seen it on Wednesday, but the public will not be far behind as the gala premiere is arranged for Monday next at the New Gallery.

THE old slogan "Go West, Young Man," is being taken literally by some members of the Film Industry. Latest to follow the injunction is producer Marcel Hellman, who has established new offices for his Criterion and Excelsior companies in Tilney Street, within hand-shaking distance of the Odeon offices in Park Lane, and a stone's throw from the Mayfair Circuit. When I peeped into Hellman's office there was an air of prosperous industry. It's certainly a far cry from some of the old back-rooms of Soho to these dignified Mayfair dwellings.

SOMETHING of the spirit of the close of "Dear Octopus," which it will be remembered is one of handshakes after misunderstandings, is needed to help out a mistake in the KINE. review of that film in the August 26 issue. There, inadvertently, we introduced Basil Rathbone into the stated cast instead of Basil Radford. Neither Basil has complained of the slip, both presumably smiling over it, but the KINE. desires to rectify the mistake, lest it should be furthered in exhibitors' publicity.

BY a generous t ught last summer the Bedi Granada was lent to the Mayor that town for Sunday shows in pport of the Holidays At Hom mpaign. The proportion of profi lue to the C.T.B.F. from this se of enter-tainments amounted to 38 13s. 2d. and a cheque for this ount has just been thankfully ceived at the head office of th und. A similar scheme has be in opera-tion this year.

AN all-star ball whi was to be held in aid of the d Cross at Grosvenor House on tember 10 will not now be held that date. It is hoped to hold in October when the beneficiary rganisation will not, I understan be the Red Cross.

ONE of the Fascist leaders who has fallen into disgrace in Italy and has been arrested is Bottai, who visited his country some years before the war, representing the Fascist film group. I remember Pietro Alli ta, who was unfortunately drown d when the Nazis torpedoed a ship carrying internees, putting himself about in a very loyal manner to secure the requisite amount of publicity for the representative of a group with which he was not altogether in sympathy if I judged aright at the time.

IN these days Thomas McDowall, who must be introduced as father of Roddy, is a rare visitor to his Herne Hill house, for he has abandoned a lucrative transport business for the Merchant Navy, in which he is doing some of that valuable work which is keeping Britain fed and supplied.

RODDY McDOWALL, with his sister, accompanied his mother—an American—to the States late in 1940. He had already achieved some fame for his work in British films, the last of which, I believe, was "Just William" for A.B.P.C. He was not long in the States when he signed for "How Green Was My Valley" by 20th-Fox, in which he leaped to immediate stardom.

M-G-M's project of making a film of the first fifty years of the motion picture Industry raises the hope that the pioneers of the technical experiments which made kinematography will not be forgotten. There is a disposition in the States to concentrate upon the research which was conducted by American inventors and to ignore the valuable work which was undertaken without financial reward by patient English experimenters of the Friese Greene type. The romance of the industry did not begin with the Nickelodeon, which could not have come into being without the work of the technicians.

AN airgraph received from a local man serving in North Africa has been reproduced in the *Folkestone Herald*, which presents the Odeon kinema with a nice little bit of free publicity. The airgraph is a drawing showing the interior of the café, the fact that the artist felt it worthwhile to send it from so far away a testimony to the hold that the kinema has upon his outlook.

THE STROLLER.

Close-Ups

by SCREENCOMBER

We're Only Ribbon

NOW that practically everyone in the Trade is either a field marshal, air-marshal or admiral, how about striking a new set of medals for those who will never actually see any active service? For instance, we ourselves qualified for the new Grill Room Award when one day last week, with great daring, we swallowed two large doses of the hotel's celebrated knockout drops, the famous McHooch Scotch Special Brimstone Blend. The renting major who had to pay for them also deserved the decoration for great courage in face of stiff charges. Then there are numerous film salesmen whose cool nerve would win for them the Wardour equivalent to the V.C.

Technical Hints

THE practice of using door-knobs in place of amyl-acetone is to be deprecated. No projectionist worthy of his salt—or should we sayin his carbons?—would use door-knobs as a substitute. Door-knobs are liable to upset the delicate mechanism of the projector, and anyhow, amyl-acetone is a helluva better fixitive when you really get down to it. (For further details turn to the crossword puzzle on page 509, chart on page 604 or Cart in Room 55).

Seeing Red

DILLON DAMEN has been conducting a personal appearance tour of his beard Red Rover around the provincial kinemas. As a result of the clutching hands of numerous hysterical souvenir-seeking women, Rover is in a somewhat dishevelled state and is resting at the moment. In York, fire chief Prendergast, mistaking it for an incendiary, turned on a stirrup pump, but as the pail had been filled with beer instead of water no action is likely to be taken. In Glasgow a sample of the beard was taken and will be woven into the MacDamen tartan as a memorial to the visit.

Derogatory

JUST to show we really don't care and that Profesor Samuel Langford, M.A., B.A., of the Advertising, has no pull with us, here are the names of the Publicity Men spelt in small letters, macpherson, dexter, reddin, howe, and, as though we cared, whittaker.

Winkleheim News

WART or "Quart" Winkleheim, as he has been nicknamed, has been arming his strong arm squads of salesmen with the particular hell brew being issued as Scotch by a local hostelry. Instead of the usual beating up with hose-pipes, the sales squad feed the exhibitor a dose of hooch. There is a blue flame and a column of smoke, and the dazed exhibitor is then ready to sign on the dotted line. The Society for the Prevention of Cruelty to Exhibitors has protested to Wart, asking him to return to more humane methods of beating up.

CHURCHILL AND ROOSEVELT FILM

"Kine." Cable from "Motion Picture Daily"

WINSTON CHURCHILL and President Roosevelt at Quebec have been filmed by the Army for a feature to be available in Allied and conquered countries.

MOTION PICTURE HERALD poll of exhibitors vote William Bendix, Philip Dorn, Susan Peters, Donald O'Connor, Anne Baxter, Van Johnson, Gene Kelly, Diana Barrymore, Gig Young and Alexis Smith as stars of to-morrow, recommending them for development for stardom.

SID HYAMS, in New York, says he is awaiting cable confirmation of the Rank purchase of his Gaumont Supers. He returns to London in two weeks.

NEGATIVE COSTS on 20th-Fox's new season programme are 55 per cent. over this season. Thirty-two of the promised thirty-nine features are completed or will be filming by the New Year.

GEORGE O'BRIEN and Phil Ryan head the new Terneen productions producing for Columbia release with O'Brien starring.

Patron's Claim Fails

PLACED HANDBAG UNDER BROKEN WINDOW

An action which was characterised by the judge as "an ingenious experiment in extending the law" failed at Birkenhead County Court on Thursday, September 2.

The plaintiff, Miss Estelle Urding, sued S.M. Super Cinemas, Ltd., for the value of a handbag and contents, valued at £40.

Miss Urding, it was stated, visited the Winter Garden Kinema, Birkenhead, and had occasion to visit the toilet. She placed her handbag on a window ledge immediately below a broken window, and it was alleged that someone put a hand through the window and removed the handbag.

Plaintiff's case was that by neglect in not keeping the window repaired the defendant company was guilty of contributory neglect to such an extent that they should be held responsible for the loss.

When counsel had made his submission for the plaintiff, the judge described the application as "an ingenious experiment in extending the law," and asked was it suggested that defendant should provide "thief-proof public buildings." He ridiculed the application to such an extent that all that was necessary for defending counsel to do was to apply for costs against the defendant which were granted.

From Our Letter Bag.

Exploitation of Non-Theatrical Films

PICTURES THE PUBLIC STILL WANTS

By Joseph Reeves

ARGUING that films, like patents, should become public property once they have been fully exploited, Ald. Joseph Reeves, secretary of the Workers' Film Association, challenges the KINE. *attitude that certain "non-theatrical" subjects are better used for exploitation in commercial kinemas.*

THE disappointment of exhibitors at not being able to present their patrons with certain M. of I. films is natural if illogical. If a good film is made, it is proper that those who show films should desire to display it.

But the reason certain Ministry films are released for exclusive non-theatrical showing is surely that this field of public instruction and enlightenment is denied for a long time to all films which are released for exhibition by the Trade. Films which are accepted for exhibition at the kinema are not permitted to be shown non-theatrically until they have completed their exhibition round, by which time very often they have lost their value.

Therefore, the non-theatrical label cannot be incongruous, as is stated in your journal, on that account. What is incongruous is that such a charge should be made by those who rigorously deny to the large and growing film-going public outside the kinema the privilege of viewing commercially released films for an inexcusably extended period.

Let me take one example. Recently the Ministry produced a film of intense public interest under the title of "World of Plenty." For some time it was thought that the Trade would refuse to handle this film of radical social sympathies, in which case it would have been exhibited non-theatrically. This prospect, however, was too much for the Trade, and agreement was reached. But now comes the injustice. This film is essentially one designed for public instruction, and yet, because it has been accepted by the Trade, it cannot be shown except in the commercial kinema.

The exhibitor has contended that the kinema is not a place for propaganda but for entertainment. Why, therefore, when well-presented propaganda is accepted for showing in a place of entertainment, is it refused non-theatrical distribution? Its acceptance is evidence that it is in the national interest to give as wide a field as possible for public viewing. But the place where it is best presented is in an atmosphere of thoughtful reception, not so much in a kinema, where the attitude of the viewer is less in sympathy with the subject.

Within recent months I have been endeavouring to provide the public which prefers to view films on social and human problems in places other than the kinema, with opportunities of viewing "The Dictator" and "Love on the Dole." Do you think I have met with any success? Of course not. Although these films have great educational value, they must not be shown non-theatrically, because, first, they may qualify later on for a second run, and secondly, ifi they are shown they may draw people from the local kinema.

The Ministry is fully justified in saying that certain films are for exhibition to a special public, a public which up to now has been denied the right to see many first-class films because, in the pressure of modern life, opportunity did not occur to see the film when it happened to be showing. When once that chance is lost it is almost surely lost for ever.

This ought not to be. Good films ought not to be allowed to die after their single showing at a local kinema. If they cannot be revived in the kinema, like a good play can be in a theatre, then it should be available for non-theatrical showing. If this were to happen, the Ministry might not be compelled to go to the heavy expense of having films specially made for the non-theatrical market.

As the Chief Executive Officer of a growing workers' film organisation, I am going to leave no stone unturned in ensuring in the future that film rights should be coupled with film responsibilities. The film would be worthless unless it had a paying public to make it profitable. In a sense, the public purchases it, and when once it has fully paid its way it should return to those who have paid for it. Films, like patents, should become public property when once they have been reasonably exploited.

JOSEPH REEVES.
Workers' Film Association.

LANCASHIRE EXHIBITORS' MEETINGS

Arrangements are being made for the committee of the Manchester and Salford branch to meet at Cromford House, Manchester, on Wednesday, Sept. 15.

South and East Lancashire branch committee will meet at the Art P.T., Bury, on Friday, September 24, and after the business meeting will be guests of the directors of the Art Theatre at luncheon. Tom Lewis, manager of the Art, is the hon. treasurer of the S. and E. Lancs branch.

North-Western Branch

North-Western branch will hold a general meeting on Friday next, September 10, at the office of the secretary (G. Dudley West), Liverpool. Subjects listed for discussion: Care of Films Committee; Letter from C.T.B.F. re Sunday opening contributions from local licensing authorities; report of General Council meeting. The following changes of nominees are advised: Odeon, Crewe, from R Stewart to P. Sykes (manager); Carlton, Liverpool, from T. Allison to J. Robinson (manager).

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., SEPT. 9, AND WED., SEPT. 15

Thursday

Now Voyager *(Warner)*

Studio One. **10.30 a.m.**

Cast: Bette Davis, Paul Henreid, Claude Rains, Bonita Granville, Ilka Chase, Gladys Cooper, John Loder, Lee Patrick, Franklyn Panborn. **Director:** Irving Rapper.

With a fine appreciation of showmanship, Warners have created a team of high box-office potentiality in Bette Davis and Paul Henreid, whose work in "Casablanca" proved him one of the outstanding romantic figures on the screen to-day. Their co-starring in "Now Voyager" will be continued in later pictures; but their first appearance together in the Olive Higgins Prouty novel has the strong element of audience surprise plus the dramatic impact that made the author's earlier story, "Stella Dallas," a notable picture.

Bette Davis is cast as a dual personality. Dowdy, inhibited, completely under her mother's power, she is on the verge of mental collapse when Claude Rains, as a psychiatrist, alters the whole course of her life by freeing her of all home associations. Gradually she is transformed into a woman of beauty, intelligence and courage. On a final South American cruise she falls in love with Paul Henreid; but the stern tests upon which her happiness depends await her when she returns home, and her mother seeks to reassert the old domination and wreck her new-found life.

Magnificent performances by Miss Davis, Henried and Rains are matched by the equally fine portrayals of Ilka Chase, Bonita Granville and John Loder. Irving Rapper has directed the story with deep, human understanding, giving it the widest possible appeal to men as well as women.

So Proudly We Hail! *(Paramount)*

Carlton Theatre. **10.30 a.m.**

Cast: Claudette Colbert, Paulette Goddard, Veronica Lake, Walter Abel, Barbara Britton, George Reeves, Sonny Tufts. **Director:** Mark Sandrich.

"So Proudly We Hail!" is one of Paramount's biggest and most important pictures of the year. It tells an unforgettable story of courage and endurance, depicting the gripping adventures and romances of a group of girls serving as U.S. Army nurses at Bataan and Corregidor. The film has been acclaimed as the outstanding woman's picture Hollywood has yet given us, and its presentation is awaited with the utmost enthusiasm and anticipation. Mark Sandrich, the man who gave us "Holiday Inn" and hosts of other hit subjects, is said to have made his greatest picture with this new production; and the film rises to emotional heights seldom experienced. Each of the three stars—Claudette Colbert, Paulette Goddard and Veronica Lake—gives the most exciting performance of her career, and each stepped into her intensely dramatic rôle straight from a series of comedy parts. The film is notable for many other things, not least of which is the remarkable screen début of Sonny Tufts, an athletic New Englander who "invaded" the Paramount studios a short while ago, asked for a test and won a contract. He appears opposite Paulette Goddard in the story and scores a great personal triumph.

Heart of the Golden West *(British Lion)*

Rialto. **11 a.m.**

Cast: Roy Rogers, Smiley Burnette, George "Gabby" Hayes, Bob Nolan and The Sons of the Pioneers, Ruth Terry, Walter Catlett, Paul Harvey, Edmund MacDonald, Leigh Whipper, William Haade and The Hall Johnson Choir. **Director:** Joseph Kane.

With a cast full of funny-men and tough guys and sinister hombres and pretty girls, Roy goes to town in the greatest of all his pictures to date. It seems there is a bunch of bad men, led by Edmund MacDonald, who are trying unjustly to impose exorbitant cattle-transport charges on the ranchers. So Roy and his friends try to persuade the old Colonel (Walter Catlett) to run his steamship lines as far as Cherokee City, and so transport the cattle by boat. The Colonel and his pretty daughter Mary Lou (Ruth Terry) come West to see what can be done. But the gang of bad men are ready for them with a reception which includes hold-ups, murder and arson with more to follow.

The action is dynamic, and the photography and scenic effects are superb. Roy, with the Sons of the Pioneers and the Hall Johnson Choir, sings six grand new numbers, some serenading his romance with Ruth Terry—one of Roy's most enchanting leading ladies to date.

Things to Come *(Exclusive)*

G.-B. Private Theatre. **3 p.m.**

Cast: Raymond Massey, Ralph Richardson, John Clements, Margaretta Scott.
Director: William Cameron Menzies.

The people of every town are celebrating Christmas. Blindly ignoring the danger signals which presage war, they continue their festivities. Then, without warning, war breaks out. Unprepared and ill-equipped, they find their city and country at the mercy of the enemy, who for years has been preparing for "The Day." The horrors of aerial bombardment rain from the skies, their land is devastated. The war drags on for thirty years, owing to complacency and optimism, the country's besetting sins; pestilence and famine sweep the world, and gradually civilsation sinks in a morass of savagery and horror.

Then from the East comes a new civilisation, a civilisation that soon carries all before it—a renaissance of life and art, of science and industry; humanity has begun a new quest of happiness. Years pass, man once more becomes the master of his environment, acquiring knowledge and power such as his twentieth century predecessors never dreamed of. But into this Arcadian existence creeps the despotism of science, the little things that count in man's life are sacrificed to the insatiable lust for knowledge, which culminates in the invention of the "Space Gun," designed to shoot people to the moon, and although the experiment is successful, the people revolt, crying for the things that are inherent in the souls of every man, woman and child—contentment and happiness.

Friday

Swing Your Partner *(British Lion)*

Studio One. **11 a.m.**

Cast: Lulubelle and Scotty, Vera Vague, Dale Evans, Ransom Sherman, Harry "Pappy" Cheshire, Richard Lane, George "Shug" Fisher, The Tennessee Ramblers, Roger Clark, Esther Dale, Judy Clark, Charles Judels, Rosemary La Planche, Sam Flint, Forbes Murray, Elmer Jerome and Peppy and Peanuts. **Director:** Frank McDonald.

Vera Vague, of Bob Hope radio programme fame, is teamed with the cream of America's broadcasting talent in a gay and mirthful frolic with the accent on swing. The story gives a loose rein to all the speciality acts, and the result is a delightful mélange of songs and smiles and crazy situations. Esther Dale is seen as the hardboiled president of the Bird Dairies, who gets the bird from her employees over the radio. Nothing will do but that Miss Dale shall go and see from the inside exactly what her employees have to be chirpy about. So Esther and her secretary (Dale Evans) take jobs in their own firm under assumed names.

From the resulting situations every ounce of humour is extracted to the greatest advantage. Gradually Miss Bird comes round to see the workers' viewpoint. Meanwhile Roger Clark, a young detective who helps with the investigations, falls in love with Dale Evans—a thing by no means difficult to do. A reorganisation of the workers' conditions is arranged and a happy ending becomes inevitable. Wedding bells ring out in all the right places, and bring to a most satisfactory conclusion a highly diverting hour of forget-the-war entertainment.

Monday

The Purple V *(British Lion)*

Studio One. **11 a.m.**

Cast: John Archer, Mary McLeod, Fritz Kortner, Rex Williams, Kurt Katch, Walter Sande, William Vaughn, Peter Lawford, Kurt Kreuger, Eva Hyde, Irene Seidner.
Director: George Sherman.

Another shining example of the type of drama that Republic do so well. It all starts through an aerial dog-fight over enemy territory. Joe Thorne (John Archer), an R.A.F. gunner, bales out looking for a means of escape, he decides to get away in the uniform of the dead German pilot who crashed in the attacking M.E. Joe finds more than he bargained for, for on the person of the apparently dead passenger in the German 'plane is a secret report intended for the lilywhite hands of the Fuehrer. Joe bolts and takes refuge with some anti-Nazi friends of his played by old-timer Fritz Kortner and Mary McLeod.

But the passenger with the document revives, and visualising a cool reception at Berchtesgaten, sets out to get Joe. He describes him—and knows that he has a purple "V" tattoed on his arm. The excitement gets faster and more furious as Joe goes through a series of the most incredible perils and hairbreadth escapes, until he finally escapes across the border with Mary McLeod and gets the papers back to England. The documents reveal an oil shortage on a certain part of the front—information which is vital to our impending attack. Once more, der Fuehrer's face is red.

The whole thing is fine, swashbuckling drama, well directed, admirably put together and acted, and sure-fire thrilling entertainment.

Tuesday

I Escaped from the Gestapo *(Pathe)*

Rialto. **10.30 a.m.**

Featuring Dean Jagger, John Carradine and Mary Brian with Bill Henry, Sidney Blackmer and Ian Keith.
Directed by Harold Young.

The story deals with the activities of a band of counterfeiters and saboteurs working against the interests of the United States, and the dramatic situations brought about when Dean Jagger, as a regenerated counterfeiter, forces into the gang by circumstances, secretly plots to bring about their downfall. The F.B.I. enters the case, and the final sequences of the film bring the story to an exciting climax.

Jagger gives an excellent performance as the reformed counterfeiter; John Carradine does well as head of the gang of saboteurs, and Mary Brian is compelling as the feminine interest.

Gentleman Jim *(Warner)*

Studio One. **10.30 a.m.**

Cast: Errol Flynn, Alexis Smith, Jack Carson, Alan Hale, John Loder, Ward Bond. **Director:** Raoul Walsh.

Film adaption of the life of James J. Corbett, the San Francisco bank clerk who became heavyweight champion of the world. With Errol Flynn in the title rôle, Warner Bros. assigned fast action-minded Raoul Walsh to bring to the screen the whirlwind life of the colourful champion.

Alan Hale, in the rôle of Corbett's father, adds many comedy interludes with popular Irish humour.

Highlight of the picture are the amazingly accurate scenes from the greatest fight ever staged. Snarling, slashing John L. Sullivan, 220-lb. mauler is challenged to fight to the finish for the world's championship. Sullivan, in the person of Ward Bond, hammers at the cunning Corbett for 61 rounds, but to no avail. Corbett, scientific and tricky, finished Sullivan sends the game but vanquished Sullivan crashing to the canvas, to emerge as the first heavyweight champion of the world under the new Marquis of Queensberry rules.

Alexis Smith gets her first co-starring rôle as a socialite who befriends Corbett before he becomes famous, then turns against him because of his arrogant manner, and eventually, after he has defeated Sullivan and reached the top in the fight game, discovers that he really is not as bad as she thought.

Continued on page 33

Ward Bond as J. L. Sullivan and Errol Flynn as James J. Corbett in GENTLEMAN JIM, with William Frawley, Corbett's manager, Warner's great fight film.

IN THE 24 YEARS OF UNITED ARTISTS' HISTORY, NO PICTURE HAS EQUALLED THE BUSINESS DONE BY

STAGE DOOR CANTEEN

NOW HERE—

LONDON TRADE SHOW

ODEON THEATRE

TUESDAY

14th SEPTEMBER, AT 10.40 a.m.

Distributed by UNITED ARTISTS

Goes with a bang!

"FIRE

Starring

DIANA

LOUISE

GFD

Joyous Comedy E

BARRYMORE · ROBERT PAIGE
ALLBRITTON · WALTER ABEL

Screen Play by MICHAEL FESSIER and ERNEST PAGANO
Original Story by HAGAR WILDE
Directed by CHARLES LAMONT
Produced by ALEX GOTTLIEB

Sure Fire Box Office

THINGS TO COME

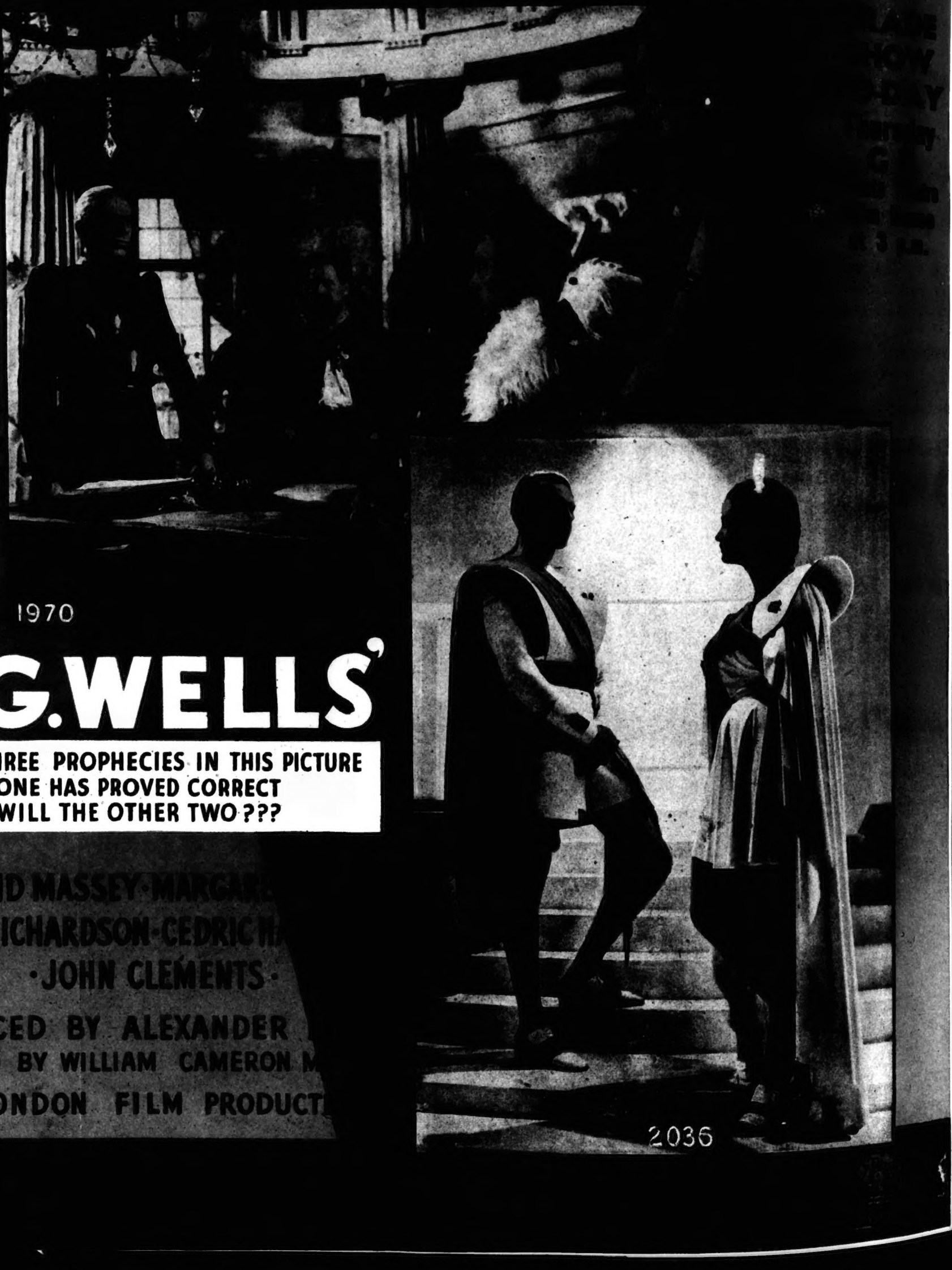
1970

H.G.WELLS'

MADE THREE PROPHECIES IN THIS PICTURE
ONE HAS PROVED CORRECT
WILL THE OTHER TWO ???

RAYMOND MASSEY·MARGARE
RALPH RICHARDSON·CEDRIC H
·JOHN CLEMENTS·

PRODUCED BY ALEXANDER
DIRECTED BY WILLIAM CAMERON M
A LONDON FILM PRODUCT



Continued from page 3.

Britain's Need of Overseas Shop Windows

position in cities and towns, with M-G-M also possessing important and well-equipped kinemas in State capitals.

In South Africa, Metro-Goldwyn-Mayer is also represented in the main cities, with 20th Century-Fox and United Artists operating a franchise scheme in a number of towns on a semi-tied basis for product.

Canada has long been a centre of American theatre exploitation, Paramount being early in the field in that Dominion.

M-G-M is established in a number of countries, representative theatres of an architecture harmonising with local buildings having been erected at Bombay, Calcutta, Cairo, and in a number of South American cities.

Time to Act

The point arises, If big American production companies recognise as essential the existence of super-kinemas in leading capitals as shop-windows—running in most cases at a profit—should not British production consider such a step?

It has long been recognised that exploitation of films in America must be effected through a British sales organisation. Not a single British film has been bought by America for distribution there this year now that frozen money can no longer be employed for such a purpose.

Is the theatre shop-window a project which can be entertained? Could not J. Arthur Rank make the acquisition of theatres in overseas capitals part of that campaign for expressing British ideals and helping British export which he has launched in the field of equipment by the combination G.B.-Kalee?

CIVIC VISITORS AT TRADE SHOW

Columbia in Belfast

The Lord Mayor of Belfast, the High Sheriff of Belfast, and high officials of the Services were among the guests at the Trade show of Columbia's "The More the Merrier" at the Classic, Belfast, in addition to about 1,000 members of the British and Allied Forces.

The Trade and the visitors declared the film to be one of the biggest and brightest comedies of the year.

Norfolk Kinema Fire

Nearly 13,000 feet of film was destroyed in a fire which broke out at the Regal, North Walsham (V.E.H. Cinemas, Ltd.), on Thursday morning. The operators, Kenneth Early and Norman Howes, were engaged in rewinding the film when it caught fire. In a few seconds film on spools lying near were involved and the rewind-room filled with smoke and flames.

The operators made their escape through the projection-room adjoining, on to a balcony, and slid down a drain-pipe to the ground. They escaped injury.

Damage, including a burnt-out ceiling, was caused to the rewinding-room. The intense heat also caused minor damage to the projection-room. The prompt action of the local N.F.S. averted a serious fire.

SHARE MARKET

	This Week.	Movement
African Theatres Ord. ..	63/6	—
Assoc. Brit. Pic. Corp. 5/- Ord.	16/3	+ 1/6
,, 6% Pref.	24/1½	—
,, 4½% Debs.	£103½	—
A.P.P.H. Ord.	22/3	+ -/6
Brit. & Dom. Films £1 ..	4/6	+ -/3
Brit. Lion 7½% Pref. 10/-	11/-	—
Capital Prov. News 5/- ..	4/3	—
Cine. Television Dfd. (6d.)	8/3	— -/3
Dufay-Chromex 5/- Ord.	3/10½	+ -/2
Gaumont British Ord. 10/-	17/6	+ 3/-
,, "A" Ord.	9/-	+ 1/10½
,, 5½% 1st Pref. ..	20/6	—
,, 4½% Debs.	£103	+ £1
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£103	+ £1
Mde. Tussaud 1/- Def. ..	2/1½	+ -/3
,, £1 Prefd. Ord. ..	17/6	+ -/6
Moss Empires £1 Ord. ..	38/6	+ -/3
,, £1 Cum. Pref. ..	22/-	+ -/6
Odeon 5/- Ord.	18/6	+ 1/4½
,, 6% Pref.	21/6	—
,, 5% Debs.	£102	+ 10/-
P.C.T. 10% Cum. Pref. ..	30/9	— -/3
,, Cum. "A" Pref. £1	28/1½	— -/7½
,, Cum. "B" Pref. ..	28/-	+ -/6
,, Const. 7% Pref. ..	25/9	— -/3
Scophony	3/7½	— -/1½
Sound City (Films) 6% Pref.	7/6	—
Stoll Th. Corp.	13/9	—
Twentieth Cent. Ord. ..	-/9	—
,, 6% Pref.	2/8	—
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	19/3	—
,, 2nd Pref.	19/6	—

£1 shares unless otherwise stated.

COMPANY NOTES AND NEWS

MORTGAGES AND CHARGES

Rickmansworth Picture House, Ltd.—Particulars filed of £2,500 debentures authorised July 17, 1943, and covered by trust deed dated August 7, 1943, charged on freehold land in High Street, Rickmansworth, with Rickmansworth Picture House thereon, and company's undertaking and other property, the whole amount being now issued. Trustees: W. Firth, Martins Bank Chambers, Tyrrel Street, Bradford; and H. W. Batchelar, 44, High Street, Rickmansworth.

Ellis and Newton, Ltd., manufacturers of cameras, etc., 8a, Byron Road, Harrow.—Assignment on August 12, 1943, of proceeds of contract, to secure £3,500.

SATISFACTIONS

Metropole Cinema (Nottingham), Ltd., Imperial Buildings, Victoria Street, Nottingham.—Satisfaction in full on or before July 28, 1943, of mortgage dated November 13, 1937, and registered December 2, 1937, securing £10,000.

Aston Hippodrome, Ltd., Prudential Buildings, St. Philip's Place, Birmingham, 3.—Satisfaction in full on August 25, 1943, of debentures dated January 18 and 19, 1939, and registered February 7, 1939.

New Provincial Entertainments, Ltd., kinema, etc., 1, Higham Road, Rushden.—Satisfaction in full on August 5, 1943, of debentures dated March 7, 1938, and registered March 14, 1938, securing £1,000.

Regal (Kettering), Ltd., Wallace House, 113, Wardour Street, W.1.—Satisfaction to the extent of £28,000 on August 23, 1943, of mortgage dated November 17, 1938, and registered November 18, 1938, securing £43,000.

Piccadilly Cinematograph Film Productions, Ltd., London, W.C.2.—Satisfaction in full on May 31, 1943, of debenture dated September 14 and registered September 28, 1942, securing £400.

Northern Ireland Appointments

M. Mitchell will represent United Artists in Northern Ireland. Pat M'Ilroy will be Renown's representative, and A. Housset will be looking after Butcher's interests.

Continued from Page 3

INCREASED DEMAND FOR KINEMA SHARES

G.-B. and Odeon Activity

tion of a considerable line of ordinary stock which had been overhanging the market. Last year the company paid 17½ per cent., which included a bonus of 2½ per cent., against 15 per cent. dividend for 1941-42. The yield is over 5¼ per cent.

G.-B. Active

Gaumont-British shares have also been very active. This is in anticipation of an increased dividend. The report is not due until November, although it is expected that it may be earlier this year, possibly about mid-October. Large savings are believed to be accruing from J. A. Rank's policy of grouping the various interests under Gaumont-British control.

The 10s. ordinary are the cheaper purchases at the moment, as the 5s. ordinary are now more than half the price of the 10s. shares. Furthermore, the 10s. shares have the slight advantage, for what it may be worth, of voting rights, which do not attach to the "A" shares. The 10s. ordinary closed 3s. higher at 17s. 6d., and the "A" were 1s. 10½d. up at 9s.

Odeon in Demand

Elsewhere Odeon issues were also in demand, the ordinary being 1s. 4½d. to the good at 18s. 6d., and the debentures 10s. up at £102.

P.C.T. issues were irregular.

Among the smaller companies, A.P.P.H. ordinary gained 6d. at 22s. 3d., British and Dominions Films 3d. at 4s. 6d., Madame Tussauds deferred 3d. at 2s. 1½d., the preferred 6d. at 17s. 6d., while Moss Empires £1 ordinary, at 38s. 6d., showed an advance of 3d., and the preference 6d. at 22s.

MAJESTIC CORP. RESULTS

NET income of Majestic Theatres Corporation for the year to March 31 last amounted to £19,257, against £19,353.

Depreciation required £2,023 (£2,010); income tax £8,613 (£8,241); Excess Profits Tax £1,496 (N.D.C., £897); war damage insurance £579 (£3,703); leaving the net profit at £6,545 (£4,501).

As already announced, the ordinary dividend was raised from 2 per cent. to 6 per cent., which leaves £695 to be carried forward against £731 brought in.

The directors state that the theatre and shop properties continue to be fully let.

Majestic Theatres Corporation owns a number of kinemas in the outer London district. It is mainly due to the much smaller provision for war damage insurance that the dividend has been raised this time.

The annual meeting will be held at 11, Ironmonger Lane, E.C., at noon on September 16.

OTHER RESULTS

Tottenham Cinema and Entertainment

Net profit to February 6, £5,110. To deferred repairs £1,150, taxation £1,500, debenture redemption £1,000. Dividend 7½ per cent. (10) £3,552; forward £2,687 (£2,129).

Leeds Picture Playhouse

Profit for 19 months to January 31, £575; deducted from adverse balance brought in leaves £76,600 debit forward.

LONDON AND DISTRICT CINEMAS

A Receiver Released

Next Monday the undertaking of the London and District Cinemas, Ltd., comes back into the possession of the shareholders.

Since July 28, 1939, it has been in the hands of N. W. Wild, of Messrs. Franklin and Wild, Ltd., a chartered accountant, who was appointed receiver at that time.

A scheme of arrangement has now been made, and the receiver will go out next Sunday night and the business will then revert to the company on Monday morning.

Meantime, it is announced that interest on the £156,000 of 5 per cent. first mortgage debentures which is in arrears since December 20, 1938, is to be paid up to June, 1943.

London and District Cinemas has an issued share capital of £160,000 divided into 5s. shares. It owns the Globe, Clapham; Imperial, Clapham Junction; Capitol, Epsom; Alcazar, Hounslow; Plaza, Plumstead; Pavilion, Aylesbury; and Exchange, Chichester.

PENNY-A-WEEK RECORDS

Champion Counties

Britain's three most populous counties—Lancashire, Yorkshire and London—are raising an average of £32,000 every week for the Red Cross Penny-a-Week Fund. Lancashire contributes most, an average of £13,000 a week. London is second with £10,000 a week, and Yorkshire a close third with £9,000 a week. The three counties are responsible for more than one-third of the Fund's total contributions.

In a letter recently forwarded to the Penny-a-Week Fund, a British prisoner in Italy wrote: "I have played several games of football recently—not too much of a strain, since we are now getting Red Cross food parcels once a week. They provide all the protein which is otherwise lacking in our diet. The milk and margarine are particularly welcome, as we should otherwise get none."

"White Captive" Set for Long Run

Universal's latest Technicolor fantasy, "White Captive," starring Sabu, Maria Montez and Jan Hall, opened at the Leicester Square Theatre to terrific business last week-end.

"JIMMIE" WELSH APPOINTED LORD PROVOST

Trade Congratulations

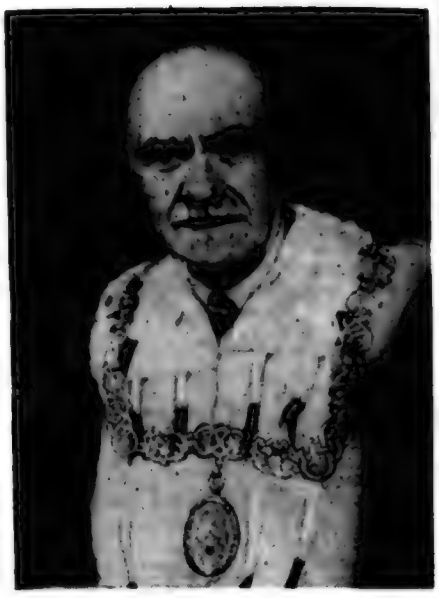
THE whole of the kinema Industry and particularly of Glasgow and the West of Scotland, is honoured by the appointment last Wednesday afternoon of James Welsh, the well-known Glasgow exhibitor, as Lord Provost of Glasgow.

Mr. Welsh was nominated by the Labour Party at a private meeting on Wednesday, and at the Corporation meeting on Thursday afternoon was elected Provost by 56 votes to 36 over his Progressive opponent. The deputy chairman invested him with his robes of office, and after taking the chair he was congratulated by representative members of the three Corporation groups.

James Welsh entered the Glasgow Corporation on the same day in 1913 as Sir P. J. Dollan, and his service extended until 1929 when he resigned following his election as Labour M.P. for Paisley. In 1931 he again joined the Corporation. Mr. Welsh, of course, is well known throughout the film Trade, being National President of the C.E.A. in 1933, and has been a stalwart of the Industry for nearly 30 years.

One of the early pioneers of the Labour movement in the West of Scotland, Mr. Welsh has had considerable experience of both Municipal and Parliamentary administration, experience of which the kinema Trade generally has had the advantage, and his appointment as first citizen of the second city of the Empire has given general satisfaction throughout the country.

In the Scottish branch, "Jimmy" Welsh has long been looked up to for guidance, and the branch has had the benefit of his advice and experience for many years. Mrs. Welsh, too, is well known to members of the Trade, and with her bright and cheery disposition, will more than adequately fill the rôle of Glasgow's first lady.



James Welsh, prominent Scots exhibitor, who has been elected Lord Provost of Glasgow

Civic Reception in Edinburgh

TRIBUTE TO THE TRADE

A CIVIC reception, the first of its kind, was given by Edinburgh Corporation last Friday afternoon to the Edinburgh Trade in recognition of their services to local charities. A company of about 150, including managers and representatives of all sections of their staffs, was received by Lord Provost Sir William Y. Darling and Lady Darling and magistrates and councillors in their official robes.

The Lord Provost thanked the Trade for their contribution of £5,000 to local charities in the last two years, and spoke of their business—the provision of wholesome, attractive, entertaining, stimulating amusement under agreeable circumstances, at prices which even with the Entertainment Tax were still within the reach of the great majority of the public.

W. H. Albin, convener of the Cinema Sunday Committee, in thanking the Lord Provost and the Corporation, said what they had done for charities was the contribution not only of the proprietors and managers, but of every individual in the Industry. Mr. Albin also referred to the election of one of their Trade as Lord Provost of Glasgow.

EDINBURGH CINEMA SUNDAY

On Sunday night five of the city kinemas—Playhouse, Tivoli, Grand, Tollcross, and Capitol—opened to inaugurate the third kinema Sunday effort of the Edinburgh Trade on behalf of local charities, and every Sunday till October 17 four or five houses will similarly open. From the first of the efforts two years ago £2,200 was handed over, and last year £2,800.

Lord Provost Sir William Y. Darling and Lady Darling attended the opening at the Playhouse, when they were accompanied on the platform by W. H. Albin, convener of the Cinema Sunday Committee, and members of the committee, and also by J. P. M'Guire, just out of a nursing home, and Walter M'Guire, C.A., proprietors of the Playhouse.

The Lord Provost paid a warm tribute to the work of the Trade on behalf of charity, and Mr. Albin thanked Sir William for coming to their opening night.

Birkenhead Palladium to Reopen

The Palladium, Birkenhead, which was damaged by enemy action more than two years ago, and has been closed since, is to be repaired and reopened as soon as possible.

An application has already been made to the Watch Committee for permission to proceed with certain work, and they have let it be known that, subject to specified modifications, they will not oppose the scheme. On behalf of the owners a licence for the Palladium is being sought.

SCOTS' EFFORT FOR P. OF W.

This week, in the four key cities of Scotland, collections are being taken in every kinema in aid of the appeal for prisoners of war: the country districts follow on from the 18th. Scotland's target is £50,000, and to judge from the enthusiastic response already being made and the fact that many special performances, nights' drawings, and auctions are taking place, aided by valuable publicity given generously by Scottish newspapers, it looks as if Scotland will attain her target.

Glasgow Corporation Health Committee is to procure from G.B. Equipments, Ltd., a sound film projector equipment at a cost of £340.

Glasgow Cinema Club

FRIDAY'S LUNCHEON

The Cinema Club luncheons will be resumed on Friday first in the Picture House Café, Sauchiehall Street, at one o'clock, and coinciding as it does with the appointment of a kinema man as Lord Provost of Glasgow, President Melville expects and hopes to have Lord Provost and Mrs. Welsh as guests of honour.

Members are advised and requested to be in their seats early so that the luncheon may start at one o'clock prompt.

Trade Personality Passes

The death occurred last Monday of "Willie" Welsh, one of the early pioneers of the exhibiting side in Scotland who, for many years, was connected with the late Stuart Forbes at the Palace, then on the renting side with Ideal and later with A.B.C. at Birmingham.

Mr. Welsh had been in ill-health for some years and had been ill for some considerable time. Condolences of all his friends have been extended to Mrs. Welsh and her three boys, who are all on Service. At the funeral in Cardonald Cemetery, on Wednesday afternoon, Lodge Anima were represented by a number of Past Masters.

'THE FOUR FEATHERS'

Retained at the Empire

Ealing Distribution's notable reissue of Korda's "The Four Feathers," has had such a striking success at the Empire that Sam Eckman, Jun., has cabled from America instructions for the film's retention for another week.

A hold-over at the Empire for a reissue is certainly a record, and striking evidence of the pulling power of this Technicolor version of A. E. W. Mason's great narrative.

Arthur Peel, of the Princes, Accrington, has obtained the consent of the justices for a series of five Sunday evening concerts in aid of various local causes.

From Our Letter Bag.

"G.W.T.W." Release Complaints

PUBLIC APPETITE UNSATISFIED

THERE still seems to exist an impression that David O. Selznick controls the distribution of "Gone With the Wind." He is receiving scores of letters from this country, asking him "to lift the ban" on the screening of the film in evacuation areas, where two or three weeks' runs are out of the question.

May I quote from a typical letter?

Our kinemas that are still standing are very small, holding perhaps 500 people. Our hopes were raised when a little kinema in a neighbouring town announced proudly that "Gone With the Wind" would be showing shortly. Everyone all over the South-East coast spread the glad news; but one evening, when I was paying a visit there, I told the manager how everyone was looking forward to this treat, and he sadly remarked that he was now unable to have the film, as he would have to promise to run it for a ridiculous time in an evacuation area, where the population would never stick one of their precious two kinemas running one film two or three weeks. You see, Mr. Selznick, your ban beats us every time.

Surely, now that the film has earned its money, you could do something for us over here, in these "danger areas," and give us a chance to see at last this great film?

Here, opposite the Nazi coast of France, we are very poor: we have all our towns evacuated and most shops are closed. Wives cannot augment their incomes, as there are no factories near us. In consequence, few have the money to go to London to see the picture. Our pleasures are so few, and we would so appreciate the best of the films. We have earned it, believe me. Please, Mr. Selznick, give us the chance of running away from the war for four precious hours.

I have recently had the opportunity of talking to some exhibitors and kinema managers in evacuation areas, and to my surprise discovered that they, too, were labouring under the impression that this "ban" has been imposed by Mr. Selznick.

I would like to stress that Mr. Selznick has never had any control over the distribution of "Gone With the Wind," and that M-G-M has always been solely responsible for renting arrangements. As a matter of fact, for some time now Mr. Selznick has not even had a financial interest in the picture, though naturally his pride and interest in it continue, and he is flattered to learn that the screening of the film is considered as a matter of such great desirability by the residents of evacuation areas. Unfortunately, however, he has no power whatever in this matter.

JENIA REISS for
DAVID O. SELZNICK.

Lodge Anima Resumes

Last Friday Lodge Anima resumed its meetings for the winter when the First Degree was conferred. Suitable reference was made by the Master to the death of Past Master Brother W. Welsh and the loss Masonry had sustained. Lodge Anima in particular, by the death of her second Master.

BRITISH FILMS RAISE OUR PRESTIGE

The Lesson of 'Desert Victory"

"DESERT VICTORY" has done more than any other picture to heighten British prestige in the United States. That is the opinion of George Archibald, Director of the Films Division, British Information Services in America, who arrived in London last week for a month for consultations with the Ministry of Information and other bodies in this country.

Up to August 7, when Mr. Archibald left America, 8,700 contracts had been signed to play the film in theatres in America, and up to July 17 it had already played in 5,500. Mr. Archibald saw no reason why the total of contracts should not reach 12,000.

Enthusiasm for the film was, he said, tremendous. Leading critics referred to it again and again, and full pages of stills were inserted in leading American newspapers.

Mr. Archibald thought that the film had a future which would continue for a long time. The non-theatrical field in America was huge—clubs, schools and colleges and other institutions kept up interest in a film long after its theatrical life was ended.

'Target for To-night," he said, was still being booked, and was being termed the "Gone with the Wind" of the non-theatrical world. It was booked solid from February last to July through regional exchanges from New York to Los Angeles, and two other centres were being arranged to cover South-East and South-West States.

In addition to the big films, "Desert Victory," distributed by 20th-Fox; "Next of Kin," distributed by U.A.; "Coastal Command," distributed by RKO, a number of other films sponsored by the M. of I. were being shown throughout America.

British films shown in America fall into three categories. A certain number of shorts are released under a scheme by which the Office of War Information (roughly equivalent to the M. of I.) undertakes to secure the release of one per fortnight throughout American theatres, much in the manner of the arrangement in this country with the C.E.A.

Then the O.W.I. has adopted four M. of I. films, "Night Shift," "Dover—Front Line" ("Twenty-one Miles"), "Lift Your Heads, Comrades," and "Malta."

The feature films above mentioned form the third category, and the four already shown will be followed by others for release by the rest of the eight major companies.

Allocation of short films to distributors is effected much as in this country, by rota. "Common Cause" has gone to 20th-Fox; "It's Just the Way It Is" to Universal; "Operational Height" to RKO; "These Other Men" to M-G-M; "In the Drink" and "Women of Britain" to Warner Brothers; "Kill or Be Killed" and "Raid Report" to United Artists; "Merchant Seamen" to Columbia and "Letter from Ireland" to Paramount. A renewal of the agreement under which these films are distributed is expected to be effected on Mr. Archibald's return.

Five couples accepted the invitation of the management of the Queen's Hall, Newcastle, this week, to couples celebrating their golden wedding during the week to see, as guests, Paul Soskin's family life film, "Dear Octopus" (G.F.D.).

George Archibald director of film division of M. of I. in U.S.

MANCHESTER CIVIC PRODUCTION

Little Trade Revenue Anticipated

In its preliminary inquiries into the prospect of laying off the cost of a civic film, "to induce a faith and pride in democratic local government," the Manchester City Council has been considering the possibility of the film being shown commercially at kinemas.

The Council has expressed that the conditions which would probably attach to rendering the film acceptable to the Trade, would be such as would make it unwise to rely on any material income being forthcoming to offset any added expenses of production involved. Such sources of revenue would not in any event be forthcoming from a film based on a limited conception. Hence, the Council was advised to ignore this factor as a material consideration in determining its policy in this matter.

Gracie Fields visited Grantham last week and entertained local factory workers at the State Theatre, which was put at E.N.S.A.'s disposal by E. L. Manches, managing director. Arrangements at the Theatre were in the hands of manager Harry Sanders.

Kinema Reassessment Bait to Rural Authorities

SIGNIFICANT ACTION BY COUNTY VALUATION COMMITTEE

AN instance of the pressure being brought by County Valuation Committees upon local councils to undertake the re-valuation of kinemas was forthcoming at a recent meeting of the Chapel-en-le-Frith R.D.C., members of which protested against the idea that rural kinemas should be rated upon a similar basis to that adopted in urban areas.

At the monthly meeting of the Chapel-en-le-Frith Rural District Council a letter from the County Valuation Committee pointed out that no revaluation of kinemas in the county had been undertaken since 1934, and that in view of the marked improvement in kinema takings since then a revaluation should now be undertaken. The letter added that **when one rating authority undertook such a valuation the result was an approximate increase of 99 per cent. in rateable value.** The services of the county valuer, concluded the letter, would be available if the Council contemplated taking the step.

Coun. H. P. Huss said the suggestion was a ridiculous one. There could have been no substantial increase in the takings of a kinema like the one in Chapel-en-le-Frith, where Saturday night was practically the only time the place was full. It was not like a town kinema where big numbers attended every day of the week.

Coun. J. A. Sellers warned that should a new valuation take place the higher authorities would try and rate their country districts at the same rate as towns like Buxton. It was not right that a kinema in the country should be rated on an equal standard with one in a place like Buxton.

Coun. Huss proposed that so far as the Council were concerned, they should inform the County Valuation Committee that they could not see their way to accept their recommendation in the matter as they did not see that their facts applied to the rural area.

Kinemas and Parish Halls

Coun. Sellers asked: Is it going to bring in parish halls where there is a kinema show two nights a week?

L. Jagger (Clerk to the Council) said that such halls could not possibly be valued as kinemas. Any income they derived from kinema letting might lead, in the event of revaluation, to an increase in assessment but that was all.

Coun. Huss: Our kinema here is in much the same position as the parish hall. They have to rely on the takings on about two nights a week to make the place pay.

Coun. Wood: But if the County Valuer were called in he would find out what are the returns to-day and what they were when the place was last valued. It is only fair to call him in and allow him to do it. If the returns are no higher, naturally the assessment would remain as it is. There, I think, we ought to support the letter.

Abnormal Circumstances

Coun. Heardman said that takings now in local kinemas, as compared with those four years ago, might show a considerable increase, but it must be borne in mind that populations would decrease at the end of the war, and the kinemas would go back to the old takings. The increase was due to the influx, particularly of workmen and children, and would only last as long as the war. There was, of course, such a thing as another reassessment later, but he thought it was a matter to be dealt with carefully.

Coun. Sellers seconded Coun. Huss's proposal that the Council should not agree with the letter, but an amendment that the matter be gone into was carried by seven votes.

"For Ever and a Day"

Prior to its release at the Odeon Theatre, Birmingham, this week, the R.K.O.-Radio offering "For Ever and a Day" was given a special presentation at that house for the benefit of the Birmingham and District Press. This was jointly arranged by Leslie Holderness and Norman Smith, Midland manager for RKO-Radio, with the result that this all-star production received wide and well-merited publicity.

For the second year in succession the Prince of Wales Cinema at Holywell (North Wales) collaborated with the promoters of the "Holidays at Home" Week in the town. The organisers arranged different daily attractions, and the kinema "joined in" with a complete change of programme every night!

A scene from Monogram's GHOSTS IN THE NIGHT, with the East Side Kids and Bela Lugosi, which Pathe is concurrently trade showing

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Offic[e]
Fired Wife (G.F.D.-Universal)—American.	73 min. (A)	Louise Allbritton, Diana Barrymore, Robert Paige.	Frivolous yet piquant marital comedy. Story obvious, but teamwork very good, lines bright and staging elegant. Feminine appeal strong.	Acceptable ligh[t] all classes. N[o] youngsters. [ki]king for [n]o harm
Great Schnozzle, The (Ealing Dist.)—American.	87 min. (A)	Jimmie Durante, Lupe Velez, Stuart Erwin.	Boxing comedy drama, originally trade shown by United Artists and reviewed in the KINE. March 29, 1934.	Safe revival f[or] halls. [th]e smaller
Larceny with Music (G.F.D.-Universal) American.	64 min. (U)	Allan Jones, Kitty Carlisle, Leo Carrillo.	Bright comedy musicale, telling if an amusing hoax on the part of a manager. Good popular trimmings in tuneful numbers, romance and intriguing complications.	Good support f[or] Nothing [th]e masses. harm youngsters.
New Moon (M-G-M)—American.	105 min. (U)	Jeanette MacDonald, Nelson Eddy, Mary Boland.	Spectacular musical romance. Tuneful music. Stars in excellent voice, superb settings.	Mass appeal, s[ure] reissue. [a] musical
***Show Goes On, The** (Equity-British)—British.	93 min. (U)	Gracie Fields, Owen Nares, John Stuart.	Romantic comedy drama in which Gracie as stage-struck vocalist sings tunefully as she progresses from pierrot troupe to the "big lights."	The masses w[ill] this reissue. [ap]prove of [wi]th Gracie as they first k[new] her.
Someone to Remember (B. Lion-Republic)—American.	79 min. (U)	Mabel Paige, John Craven, Dorothy Morris.	Sentimental comedy drama, with a tender and poignant twist. Delightful performance by Mabel Paige, support adequate and staging colourful. Feminine appeal obvious.	Good general [book]ing. Just right for the [fa]mily.
Steel Against the Sky (Warner)—American.	67 min. (A)	Alexis Smith ... Lloyd Nolan, Gene Lockhart.	Triangle comedy melodrama with a bridge-building background. Story artless, but cast particularly attractive.	Fair average [in]dustrial programmer. Safe for the family.
***Strange to Relate** (New Realm)—British.	35 min. (U)	Wally Patch, ... Mabel Poulton, Hal Walters.	Frail story of zoo animals being housed in ordinary domestic surroundings. Good for the kids, with obvious quota values.	Quota second for the easily pleased.
Where Trails Divide (Carlyle)—American.	60 min. (U)	Tom Keene, ... Eleanor Stewart, Warner Richmond.	Period outdoor romantic melodrama. Story thin and acting amateurish.	Second for small halls only. May entertain youngsters.

* A British picture.

REVIEWS FOR SHOWMEN

Someone to Remember

British Lion - Republic. American (U). Directed by Robert Siodmak. Featuring Mabel Paige, John Craven and Dorothy Morris. 7,210 feet. Release not fixed.

SENTIMENTAL comedy drama concerning a kind, generous and trusting old lady who is sustained during her widowhood by the unshakable conviction that one day she and her long-lost only son will be reconciled, and by doing good for others and thinking well of all is mercifully spared the real facts concerning the abrupt disappearance of the unworthy object of her deep affection.

Mabel Paige gives a firm, yet moving portrayal in the leading rôle, and her graceful, unaffected histrionics effectively offset its sugary theatricalities, wordy passages and flattering footage. They do more, they are responsible for the sure promotion of feminine appeal. Good general booking, an undoubted woman's film.

Story.—Mrs. Freeman, a charming old widow, has a life interest in an apartment in an hotel in a university town. The hotel is eventually taken over as a students' dormitory, but she is permitted to remain in occupation of her suite. Her only son, Danny, disappeared 20 years before on being expelled from the university, but the conviction that she will see her boy before she dies keeps her going. She and Lucy Stanton, a pretty young girl, become friends, and when she learns that Lucy and Danny Freeman, an engaging student, are in love, she concludes that Danny is her grandson.

Lucy's stern father is against the young couple's marriage, but Mrs. Freeman finds a way for the lovers. Later, she learns that Danny's parents are to visit him. She impatiently awaits the arrival of her son, and the excitement kills her. It is then disclosed that Danny's father is not Mrs. Freeman's son. Mrs. Freeman's Danny was mortally wounded in a café shooting affray, but her good friends had kept her ignorant of the ugly facts.

Acting.—Mabel Paige acts with tenderness and a sure touch as Mrs. Freeman. Her performance is a real *tour de force*. Dorothy Morris and John Craven also contribute life-like portrayals as Lucy and Danny.

Production.—The picture is very stage-play, but although it frequently puts words before deeds and is set in a theatrical atmosphere, it cunningly acquires emotional momentum and ends on a moving and memorable note. The secret of its unostentatious triumph is Mabel Paige's ability to animate with tenderness and conviction its saccharine and quixotic conception and illustration of mother love. It will appeal to the women folk all right.

Points of Appeal.—Artificial, but moving story, clever performance by Mabel Paige, adequate support, colourful atmosphere and strong feminine angles.

Fired Wife

General F.D. - Universal. American (A). Directed by Charles Lamont. Featuring Louise Allbritton, Diana Barrymore and Robert Paige. 6,578 feet. Released September 27, 1943.

FRIVOLOUS, yet piquant and engaging marital comedy, describing the lively complications which arise when a charming and persuasive young woman tries to combine matrimony with a career. The basic plot is not exactly new, but many of the lines are witty; there is a shrewd and showmanlike switch from action to words as the intriguing happenings approach their hectic climax, the cast is competent and attractive and the staging is elegant. More important still, it is by no means destitute of feminine appeal. One way and another, it is happily designed to fit the average two-feature bill, an acceptable light booking for all classes.

Story.—Tig Callahan, attractive stage director to Chris McClelland, a wily Broadway producer, and Hank Dunne, a radio advertising executive, marry in haste. Tig wants to direct a play for Chris before announcing their marriage and persuades Hank to keep mum. Eve, a radio star, is in love with Hank, and before long Hank's jealousy of Chris and Tig's jealousy of Eve result in the newlyweds' secret being rudely disclosed.

Oscar Blix, the leading man in Chris's new show, is a foreigner, and Chris [pl]ans to wreck Tig and Hank's marriage so [th]at Tig can marry Oscar and prevent him [fr]om being deported. Eve collaborates wi[th] Chris in the hope of eventually landing H[ank]. They soon succeed in getting Tig to div[orce] Hank, but just as they think victory [is] theirs Tig announces that she is to hav[e a] baby. The good news results in the re[con]age of Tig and Hank.

Acting.—Louise Allbritton [is] attractive and provocative Tig, Robert [Pa]ige and Chris, and Abel score in contrast as Han[k]. Diana Barrymore contributes [a] robust portrayal as Eve. George Dolenz [pro]gram and Walter Catlett head a hand-p[ick]supporting cast.

Production.—The comedy i[s] happy and exuberant triumph of teamwo[rk]. The actual plot is a trifle wo[rn] material. leading and supporting player[s] both the personality, improvise effect[s] alent and unfailing in their promotio[n] and are appeal. They also know how [to] feminine out of their lines, and, wh[en] the best demands, plunge with enth[u]occasion stick. Their gay and tireles[s] into slap- forced by particularly good st[ory] lity, rein- a full quota of laughs. In [all] arantees and good company. good fun

Points of Appeal.—Effective [di]rk, very good staging, bright lines, [a] minine angle, intriguing title and [p]tars.

Continued on pa[ge]

Universal Pictures

GFD

announce

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THE ANDREWS SISTERS
CLAIRE DODD • DICK FORAN
BUTCH & BUDDY • CONDOS BROS.
Directed by ARTHUR LUBIN
Associate Producer ALEX GOTTLIEB
IN THE NAVY
A UNIVERSAL PICTURE

Continued from page 14

Larceny with Music

General F.D. - Universal. American (U). Directed by Edward Lilley. Featuring Allan Jones, Kitty Carlisle and Leo Carrillo. 5,754 feet. Release not fixed.

BRIGHT comedy musicale, in which a scheming manager of a promising singer gets an important engagement for his client and an accompanying band by kidding a hotel proprietor that the singer is the missing heir to a big fortune. It's a slim story, but the complications make for good laughter content and general popular appeal. Add to this a variety of songs, both straight and in swing time, and the result is a breezy, light-hearted musicale which should intrigue the majority. Good supporting feature.

Story.—Mike Simms, a manager, is desperate to get a job for singer Ken Daniels and Alvino Rey's orchestra. He is aware that Borelli, who runs the fashionable Blue Room, is in financial difficulties, and sends a phoney attorney to Borelli making inquiries about Ken Daniels, who is reputed to be heir to half-a-million dollars. Borelli falls for the gag, and soon Ken and the band are installed at a figure fixed by Mike.

Pamela Mason, a straight singer, is consequently thrown out of a job, but she insists on staying on according to her contract and is relegated to the rôle of chambermaid. She learns of the hoax and informs Borelli, and Ken and the band have to make a quick getaway. However, by this time the opening night has been widely publicised, and Pamela, who is now in love with Ken, persuades them to return and put the show on. Its great success excuses everything.

Acting.—Allan Jones and Kitty Carlisle sing effectively in the lead. Leo Carrillo and William Frawley are amusing as the rivals, and the King Sisters are prominent in several swing numbers. The support is good.

Production.—Neither the story nor the trimmings have much originality, but the treatment is firmly based on mass appeal. Elegant staging, tuneful numbers and engaging fooling allow no flagging throughout the handy running time.

Points of Appeal.—Irresponsible story, good comedy, intriguing romantic issues, tuneful numbers, star values and well-known supporting players.

Where Trails Divide

Carlyle. American (U). Directed by R. N. Bradbury. Featuring Tom Keene, Eleanor Stewart and Warner Richmond. 5,400 feet. Release not fixed.

UNPRETENTIOUS period romantic melodrama telling how a straight-shooting young attorney protects his wayward kid brother, and, at the same time, breaks up a lawless band. The story moves in well-worn circles, has very obvious character and dialogue and is in no hurry to end. Its entertainment, such as it is, is addressed mainly to youngsters. Second for small industrial halls only.

Story.—Tom Allen, an ambitious young lawyer, decides to set up in practice in Rawhide, a small Western town, where his young brother Billy is a Wells Fargo agent. When he arrives he discovers that Blackie, an unscrupulous saloon owner, has the town in his pocket. He also learns that Billy is in Blackie's clutches. Blackie uses Bess, a local siren, to make trouble between Tom and Billy, but Tom soon sees through the ruse, and following a spot of gun-play, puts the crook and his henchmen where they belong. Needless to say, his good work is an example to Billy.

Acting.—Tom Keene is not so bad as Tom, but Eleanor Stewart, Warner Richmond and David Sharp make but a third-rate supporting team.

Production.—The tale unfolds against picturesque scenery, but it seldom encounters the unexpected. Neither does it take the shortest way home. Its lack of punch, drive, pace and initiative reduces its entertainment value. It is, as we have already pointed out, a Western proposition primarily for the easily pleased.

Points of Appeal.—Good scenery and handy footage.

Strange to Relate

New Realm. British (U). Directed by Widgey R. Newman. Featuring Wally Patch, Mabel Poulton and Hal Walters. 3,039 feet. Release not fixed.

DOMESTIC-CUM-INTEREST film with the slightest of stories, which serves adequately once again to present to the screen the various animals located at the London Zoo. Presentation is elementary, the dialogue and acting poor. The film's brightest asset from the viewpoint of the exhibitor is its quota value, but even so, it does not aspire to interest other than the very young members of the community. It's one for the small family hall and juveniles generally.

Story.—A war time policeman relates to his family the difficulties experienced by a friend of his who, having won a thousand pounds in a sweepstake, was compelled by his wife to purchase a guest house. On taking over they learn that the "guests" are a varied assortment of animals and trouble soon starts. However, when an outsize camel arrives the strain proves too much for the wife and the ill-gotten venture is brought to an abrupt end.

Acting.—Wally Patch is adequate as the narrator, but the rest of the players are not strong assets.

Production.—The pictures of the animals, with the panda very much in evidence, are too commonplace these days to arouse a great deal of interest, and the domestic sequences are not too well put over. The most the film has to offer are a few laughs from the human-like antics of an intelligent chimpanzee.

Points of Appeal.—Handy footage and quota values.

Steel Against the Sky

Warner. American (A). Directed by A. Edward Sutherland. Featuring Alexis Smith, Lloyd Nolan and Gene Lockhart. 6,082 feet. Release not fixed.

TRIANGLE comedy melodrama, with a bridge-building background. The story, which concerns the rivalry of two brothers for a girl, is very lath and plaster, but the cast is above the average and succeeds in giving the rickety, serial-like structure a fair front. It also invests it with considerable star values. Fair average "programmer" for the industrial element and the sticks.

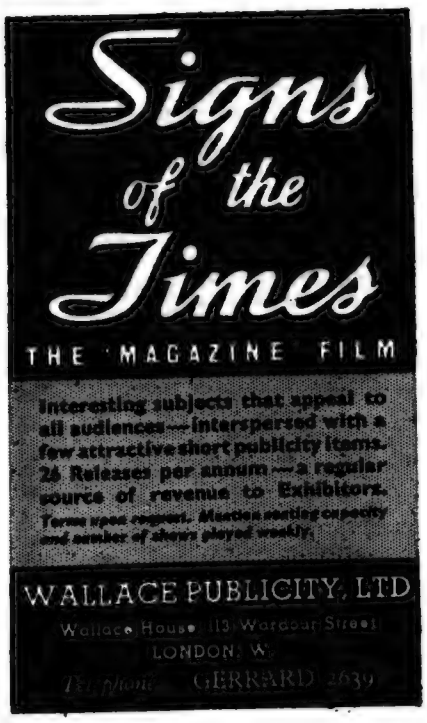
Story.—Rocky Evans, a tough but stalwart foreman on a big bridge construction job, is in love with Helen, attractive daughter of John Powers, owner of the company. Helen admires Rocky, but finds Chuck, his young brother, more entertaining. Chuck falls for her, decides to mend his ways, and finally succeeds in joining Rocky's gang. He saves Rocky's life when it is threatened by a disgruntled ex-employee, and his bravery causes Helen to return his love.

Rocky thinks he has been double-crossed and the Evans' home is in danger of being broken up. However, a violent gale happens to hit the bridge that night and cause a cable spinner to be torn loose. Rocky and Pete, another brother, answer an emergency call, but Pete slips and falls into the icy water below. Rocky continues alone, but Chuck is also on the scene, and for the second time he saves Rocky's life. His good deed brings the story to a traditional close.

Acting.—Alexis Smith displays class and acting ability as Helen, Lloyd Nolan and Craig Stevens register in contrast as Rocky and Chuck, Gene Lockhart is convincing as John Powers, and Walter Catlett and Edward Brophy make the most of the comedy relief, but all are worthy of a better break.

Production.—The tale, dedicated to those who build bridges, is an unworthy tribute to a sterling body of men, but thanks to the virile and versatile acting of the talented and popular principal players, good timing and spectacular and colourful, if not entirely convincing, technical presentation, it succeeds in promoting passable mass and industrial entertainment.

Points of Appeal.—Crowded plot, good intentions, artless yet popular blend of thrills, comedy and sentiment, and box-office stars.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REISSUES

New Moon

M-G-M. American (U). Directed by Robert Z. Leonard. Featuring Jeanette MacDonald, Nelson Eddy and Mary Boland. 9,421 feet. Release not fixed.

SPECTACULAR period musical romance set against the colourful background of New Orleans in 1780, and a tropical island upon which the *New Moon* is wrecked and the castaways land. Replete with romantic and comedy situations, tuneful music and the glorious voices of Jeanette MacDonald and Nelson Eddy, the production provides a mixture of varied entertainment, thrilling spectacle and superb staging.

First reviewed in the KINE. August 15, 1940.

The Show Goes On

Equity-British. British (U). Directed by Basil Dean. Featuring Gracie Fields, Owen Nares and John Stuart. 8,466 feet. Release not fixed.

HAPPY and thoroughly entertaining story of the local stage-struck vocalist keen on her career, showing the ups and downs of the profession; the dreary outlook; and the sudden rise to fame when Gracie is seized with the happy inspiration to burlesque the numbers which had flopped when she sang them straight. She puts over a magnificent performance, but the story also holds scope for the supporting players. An apt moment for the reissue, for many thousands will take another opportunity to see Gracie again in this perfect example of her talent.

Reviewed previously in the KINE. April 1, 1937.

The Great Schnozzle

Ealing Distribution. American (A). Directed by Benjamin Stoloff. Featuring Jimmie Durante, Lupe Velez and Stuart Erwin. 7,816 feet. Release not fixed.

BOXING comedy drama, originally Trade shown by United Artists and reviewed in the KINE. of March 29, 1934, illustrating the stormy ring career of a small-town simpleton, son of a former champion, who, unbeknown to his doting yet tough mamma, is kidded to take up fighting as a profession. Its humour and sentiment alternate smoothly, but both are a little old-fashioned. So are the women's dresses. Nevertheless, it should still be good for an occasional tear and laugh in family and industrial company. Safe revival for the smaller halls.

E

"THE FIRST FIFTY YEARS"

Walt Disney's Technicolor feature VICTORY THROUGH AIR POWER (United Artists) is opening at the New Gallery on Sept. 17.

M-G-M Epic of the Pictures

HOLLYWOOD'S motion picture Industry has glorified the lives and achievements of persons, living and dead, has dramatised bygone eras and glimpses of the future, historic crises and the lives, loves and adventures of the world's peoples—and now it is going to present, through Metro-Goldwyn-Mayer, its own comprehensive Industry story in a lavish production to be called "The First Fifty Years."

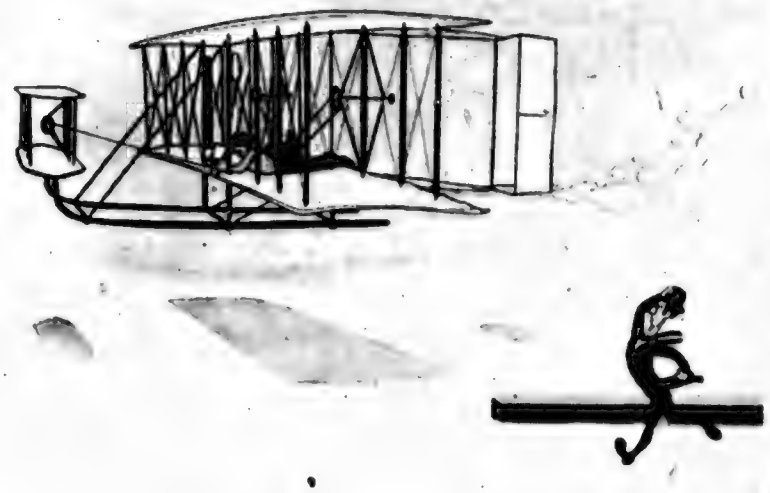
This story, the studio announces, will highlight every phase of the gigantic Industry, from the first days of the flickering nickelodeon and one-reelers to these days of palatial kinemas and super-productions.

"We intend to draw on the rich highlights of film-making history and to present them with full attention to authenticity," the announcement said. "The great task of research, to line up in proper sequence and proportion the famous names, landmark advances and great films, already has been begun by screen writers Howard Emmett Rogers and Russell Rouse. This phase of the production alone will take weeks."

Dore Schary, long associated with M-G-M as writer and producer, will produce "The First Fifty Years." As outlined in the preliminary statement, the production will show, through use of old-time pictures carefully co-ordinated, the influence of motion pictures upon the lives, customs and traditions of the people, including the impress of the movies upon history during the first World War and the present one.

Famous film names and personalities of the past again will be blazoned on the screen, with episodes from their careers; and historic films will be shown in part, from the first real screen story, "The Great Train Robbery," to "The Big Parade," and many later acclaimed productions. Filmgoers will see the development of the motion picture Industry from its first days in the silent era up to these days of lavish sound and Technicolor films. "Not a landmark nor a milestone of the Industry's progress will be missed, and many behind-the-scene historical highlights will be presented," according to this first announcement. "Research shows that it will not be necessary to "dramatise" any part of the story for effect; the history of the Industry itself is sufficiently dramatic.

Until research is completed casting will not be started, but it is announced that the roster of players to enact such a vast panoramic screen drama will be huge and made up of leading stellar lights of the screen. A leading director, to be announced later, will direct "The First Fifty Years."



NEW GRACIE FIELDS' FILM TRADE SHOW

THE new Gracie Fields 20th Century-Fox picture, "Holy Matrimony," is expected in this country shortly.

Not only is this her first picture for some considerable time, but is also noteworthy for co-starring her with Monty Woolley and thus presenting to film-goers a great new comedy team which, it is claimed, is destined to make box-office history.

What happens when a crusty, solitude-loving painter assumes the identity—and the wives and sweethearts—of his dead valet, is the intriguing story of this ambitious production, which is based on Arnold Bennett's immortal novel and play. The film opens with Monty Woolley as the illustrious painter, Pariam Faril, a desperately shy and retiring genius, living in the depths of a jungle retreat, blissfully removed from all human contact except for the company of his valet, Leek.

Summoned to return to England to be knighted, the great artist reluctantly leaves his beloved jungle and arrives in London with his valet, who dies there from a sudden attack of pneumonia. This provides Faril with an amazing avenue of escape from his social responsibilities. Assuming his valet's name, Faril becomes Leek, and Leek is buried in Westminster Abbey among England's most distinguished men with all the pomp and ceremony due to one of England's greatest painters.

How Faril, as Leek, attends his own funeral and is ejected from the organ loft for supposedly drunken behaviour, and, later, meets and is obliged to marry Gracie Fields, whom his valet had "met" through correspondence to a matrimonial agency, only to have his matrimonial bliss rudely invaded by the real Leek's deserted wife and her three grown-up sons, all studying for the ministry, constitutes, it is claimed, sparkling entertainment that is tops for brilliant comedy, piquant situations and devastating complications.

Produced and adapted for the screen by Nunnally Johnson, "Holy Matrimony" was directed by John Stahl and includes in its outstanding cast Laird Cregar, Melville Cooper, Eric Blore and Una O'Connor.

20th-Fox Shows

The following Trade show has been fixed to take place in Manchester at the Gaiety on Friday, September 10, at 10.45 p.m. :—

"March of Time," Vol. 9, No. 1, "Preparation for Invasion," followed by "Back to Bikes" (sports short), "Steelhead Fighters" (camera thrills), "Climbing the Peaks" (camera thrills), "Yorkshire Relish" (Motherland Series), "Dick Turpin's Trail" (Motherland Series).

U.S. CRITICS ACCLAIM "SO PROUDLY

"Heroic Subject"

CRITICS in the United States have lavished the highest praise upon Paramount's epic of the heroic nurses of Bataan and Corregidor, "So Proudly We Hail!" which is to be screened to the Trade at the Carlton Theatre, Haymarket, on Thursday, September 9.

This is the Mark Sandrich production starring Claudette Colbert, Paulette Goddard and Veronica Lake, with George Reeves, Walter Abel, Barbara Britton and Sonny Tufts in the principal support.

Variety states that "'So Proudly We Hail!' will be the answer to the from-now-in trade attitude on war films. As always, the answer is that quality product, whether it's on celluloid or from Tiffany's, will command attention. In short, if the picture is good, the theme or the cycle goes by the board. This is a good one. It will do lots of business. What's more, it deserves to do so. . . . Sonny Tufts walks off with the picture every time he's on . . . a credit to all concerned."

"There have been films of men in battle," says *Motion Picture Herald*, "fighting with the weapons and against the foes of this war, but it has remained for a story of women to personalise the struggle in terms wholly within the grasp of the people at home. This story of nurses on Bataan captures and transmits the emotional experience of the last bitter days of Philippine fighting. That it does so without portraying a battle, with small recourse to melodrama and yet without softening the hard core of fact, is proof of the worthy handling of an heroic subject . . it's a job to be proud of."

Changes of Ownership

A.B.C. ACQUIRES SIXTH BRISTOL HALL

The Park Picture House, St George, Bristol, which has again passed to A.B.C. in connection with the latest deal, has had several changes of owners during the last few years. One of the Bristol's early suburban kinemas, it was built just before the last war by Messrs. Mulford and Wiltshire, and was run by them for many years. It changed hands after Mr. Mulford's death about a dozen years ago, and was then run for some time by M. Dent.

Later it was taken over by A.B.C., who at that time had seven kinemas in Bristol. It again changed hands, its latest owners being Universal Amusements. In the middle twenties the seating of the house was increased by the addition of a balcony. The acquisition of the Park brings the number of A.B.C. houses in Bristol up to six.

Aston Hippodrome Sold

The sale is announced of the Aston Hippodrome, Birmingham, to F. J. B. (Butterworth) Theatres, Ltd. Opened as a music-hall in 1908, the Hippodrome has been owned by the Coventry Hippodrome Co., Ltd., for many years.

Two Oakham Halls

Frederick B. Salt has reacquired the Regent and the Regal, Oakham.

F. B. SALT

Mr. Salt is this year's chairman of the Kent C.E.A. branch, as his interests in the trade include the managing directorship of Broadstairs P.H., Ltd., and Cinemas, Ltd.

Rutland, as from August 1 from T. E. Hall, to whom he sold them in 193[illegible]. Mr. Salt opened the first kinema in Rutland—the Picture House, Oakham, in 192[illegible]. This he closed in 1934 when the Regal was built. The Regent, which was completed in 1[illegible]2, is to be retained the County.

Doris Waters, Ernest Butcher, and Elsie Waters, in IT'S IN THE BAG, forthcoming Butcher offering

Jessie Matthews Signed by Br. National

"OLD MOTHER RILEY" NOVELTIES

Jessie Matthews has signed up with British National, and will make a welcome return to the screen, starring in a new production tentatively called "Mouse." Wallace Orton will produce, and John Harlow is to direct. Work will start later in the year for, following the current Mother Riley, Fred Zelnik takes the floor with Maclean Rogers directing "Heaven Around the Corner," in which Will Fyffe will appear with British National's new singing discovery, Leni Lynn.

Oswald Mitchell, who is producing and directing the new Lucan and McShane comedy "Old Mother Riley Overseas," will be another two weeks on the picture, which is the most ambitious of the "Rileys" yet filmed. After five years on the screen and in her ninth feature, the old lady is allowed to find romance in this newest subject, for in it she marries Barnacle Bill, played by Morris Harvey, in a double wedding with her daughter Kitty, who marries "Pedro," played by Ferdi Meyer, a film newcomer who won tremendous praise for his stage work in the drama "The Russians."

In the play Meyer had a very dramatic rôle, and Mitchell was so impressed by Meyer's acting ability that he offered him the male lead in the Mother Riley film. It says much for his versatility that he was able to come straight from an intensely dramatic rôle to a light comedy one.

The present Riley is full of surprises, for Stanelli is seen conducting the London Symphony Orchestra in another sequence with Mother Riley as the solo pianist. Lovely Magda Kun is called on, as a beautiful spy, to impersonate Old Mother Riley in a scene from the picture, and it is a revelation to see Magda dressed up in the old

Continued at foot of next column

FIELDS RETURN TO MODERN SHEPHERD'S BUSH

For last week's sequences, shooting is well up to schedule of the Two Cities-Bernard Miles production, "The Tawny Pipit," a complete stage reproduction of the field at Pinfold, the Cotswold village, where the nest of the rare little birds is discovered, was constructed at Shepherd's Bush.

Turf and foliage were used to turn the bare boards of the stage into a typically English country field, which, with its hedgerows, bushes, trees and grass, duplicated its counterpart in the Cotswolds where lighting expert Eric Cross, assisted by Eric Hosking, well-known bird photographer, built the hide for the cameras preparatory to photographing the birds and their nest.

The studio scenes, which are night ones, cover the incidents which follow. Rosamund John and Jimmy, the young air pilot, have already discovered the nest and keep close guard at night near the nest to foil possible depredations from Wylie Watson, who, after those precious eggs, has even camouflaged himself as a soldier.

Continued from previous column

lady's bonnet and clothes going through a comedy sequence.

Last week Mitchell was filming an elaborate Portuguese seashore café scene, designed by Paul Holmes. Incidentally, in place of the usually squalid Riley surroundings, Mitchell has placed her against a background of Portuguese luxury resorts.

John Baxter is back from Glasgow with all his unit, and the last shots on "The Shipbuilders" are now completed. The picture is now in the editing stage.

"The Silver Darlings"

Owing to a slip of the pen, the title of the Karl Grune and Clarence Elder production, "The Silver Darlings," from Neil Gunn's book, was wrongly given in the KINE. of August 26 as "The Silver Fleet," actually the title of the recent Archers' production.

POST-WAR ENTERTAINMENT TENDENCIES

De Marney Sees Future for Films with a Serious Background

BOLD entertainment features with strong authentic backgrounds may be expected to become more prominent in British film production programmes. This was the opinion of Derrick De Marney, producer and film actor, in an address which he gave to the Cinematurians on Friday. W. J. Speakman presided.

Saying that this year he celebrated 20 years in the show business, Mr. De Marney remarked that as Sept. 3 was the fourth anniversary of the outbreak of war, they, as film people, might for a moment think of it as the fourth anniversary of when life came back to film production in Britain. This happened because, having on our hands a people's war, the Government appreciated that the medium of film entertainment was one of the best means of reaching the largest number of people. Our psychological armament was one of the greatest weapons we had. He sometimes thought that film people did not fully realise their value to and status in the community. They certainly had not learned that unity was strength. Unless unity was reached and maintained in the industry, there was just a danger that the Government would take over the film Industry piecemeal—bit by bit, just as Hitler had trampled over Europe.

Co-operation

There must be co-operation between producer, distributor, and exhibitor. Each must understand the point of view of the other parties.

Many people did not know what was the precise relationship between the film producer and the film director, nor how important was team work in the output of successful films.

"The Gentle Sex"

Referring to "The Gentle Sex," he said the script took about nine months to complete, and involved much preliminary work with the M. of I. and Service departments. Months having been spent in going up and down Ministry staircases, the time came when it became possible to project the idea commercially, in film. Eighteen months elapsed before the film was completed. To produce an eight-reeler they shot probably 150,000 feet of expensive film. The really difficult thing was to know what to leave on the cutting-room floor.

"Know what to leave out and you have a successful film," added Mr. De Marney.

There ought to be close understanding between exploitation and production departments. Personally he would like exhibitors to visit the studios to discuss their problems and public reactions to films with those who made them. Shut up in their studios, there was a tendency for directors and producers to be out of touch with the outside world. They were glad to be in touch with exhibitors, whose views and opinions were valuable. Apart from that, they were also "good drinking friends." (Laughter.)

New and Serious Public.

Mr. De Marney said he was working out ideas on post-war themes. Serious backgrounds of the life of the people on which an attractive story was superimposed gave films a more lasting value. It had to be remembered that a new public was growing up, and they were being educated to accept more serious ideas in entertainment. Whilst they would continue to enjoy Westerns and other orthodox entertainment films—and there was no suggestion that the kinema should be other than a place of entertainment—the proportion of one serious subject to ten others might, and probably would, prove acceptable to the public. They did not want to see light-hearted pictures all the time.

"Combined Ops. have as their motto 'United We Serve.' We should adopt that as our own, but we must put our house in order quickly."

Introducing Mr. De Marney, W. J. Speakman said their guest speaker had been producing films for the Polish M. of I.

More Contacts Needed

W. A. Hockman suggested it would be to the advantage of film producers to make contact with people in all walks of life to find out the types of entertainment in which they were most interested. They had to be idealists, but they had to be business men as well. Exhibitors wanted good films, good British films more than anything.

MEDIAEVAL CAMP SCENES RECONSTRUCTED

Detail shots on the Two Cities-Laurence Olivier production, "Henry V," last week showed the ramparts and the gardens of the French King's palace, where the French Princess (Renee Ascherson) and her nurse, Alice (Ivy St. Helier), contributed the action which included the famous English lesson scene.

In the latter part of the week the unit was busy on link-up scenes in the French camp, which form part of the major Agincourt sequences which were shot with such success in Eire. For these scenes some of the horses in charge of Jack White, which were used in the Agincourt sequences, have been brought over from Eire and are stabled near by.

English and French archers appear with bow and crossbow, and the French camp is a hive of activity. Director Laurence Olivier had a busy time rehearsing these scenes which form the prelude to the major and more thrilling clash between French and English on the historic field of Agincourt.

ROMANCE IS FILMED AT ISLINGTON

Progress of "Give Us the Moon"

VAL GUEST continues to make good progress on the latest Gainsborough comedy, "Give Us the Moon," now in its fifth week at Islington. He has been working for several days on a staircase set adjoining the Elephant's Club Room on love scenes in which Peter Graves, leading man to Margaret Lockwood, participated. These scenes are in keeping with the general gay, irresponsible mood of the story, though interspersed with tender moments as the very sane young man falls more and more deeply in love with the fascinatingly crazy Russian girl.

Shooting has also been done on a large set representing the dining room of the Hotel Eisenhower, in scenes where the members of the Elephant Club take up residence and enjoy a good lunch with their friends, knowing quite well that they have no money to pay the hotel bills. Victor Rietti, Carmel Maguire, Frank Atkinson, Una Sheppard, and Arthur Goullet are new additions to the cast.

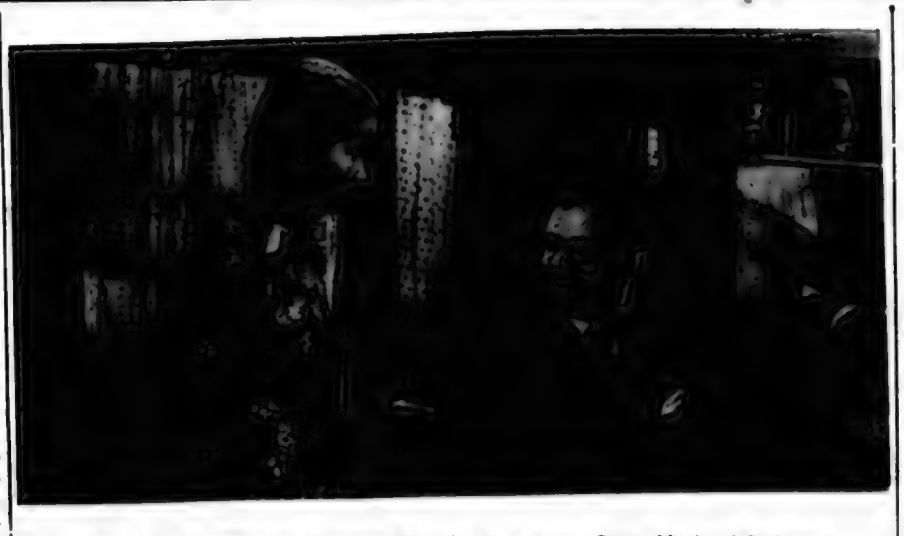
HUMAN TOUCH IN THE ARMY

"The Way Ahead"

The lighter side of Army training was the theme last week of sequences for "The Way Ahead," the Two Cities film now being made at Denham.

The unit has left the barrack-room sets, and Guy Green transferred his camera to the home of Mrs. Gillingham, a kindly soul who "mothers" the recruits. This very human rôle is played by Mary Jerrold, and Renee Ascherson, who is also at present appearing in the Two Cities "Henry V," has the rôle of her daughter, whose R.A.F. sweetheart is played by Jack Watling. It was Watling who welcomed the men to Mrs. Gillingham's house for the first time, when they arrived for a tea party. John Laurie headed the rush for the tea-table. Stanley Holloway and Jimmy Hanley were also there.

Many weeks of shooting remain on "The Way Ahead," as this film will be a comprehensive record of all that happens to the Briton who "joins up" and is turned into an efficient member of a fighting force.



Sally Ann Howes and Esmond Knight in a scene from Michael Balcon's drama, THE HALF-WAY HOUSE (Ealing)

CONTEMPORARY HISTORY IS RECONSTRUCTED

George King's Topical Drama

The drama of one of the most daring exploits in modern history has been re-lived at Teddington this week, where "Candlelight in Algeria" is nearing completion. The now famous secret landing of Eisenhower's deputy, Gen. Mark Clark, by British submarine, on the North African coast nearly a year ago, and the success of the "lonely house" meeting between American and British allies and French patriots was reconstructed.

George King's discreet direction has overcome the difficulty of reconstructing the part played in contemporary history by living personages. The story is told through the adventures of an Englishman, James Mason, and an American girl, Carla Lehmann, who witness part of the scene, but the famous figures remain anonymous. Clever camera angles heighten the suspense of the scenes. As the frail kayacks ride through the surf and reach the shore, the powerful form of an American general is seen and the uniforms of British Commandos are recognised as the little party stealthily makes its way to the isolated villa, but the night covers their identity. Inside, the camera makes you one of that intense group round the conference table, but your eyes are fascinated by the map outspread in front of the big man in general's uniform, and you only hear his crisp voice. And when the hammering on the outer door heralds the searching militia you crouch breathless in the cellar below listening to the

Continued at foot of column 3

Shore and Sea Shots

With less than a week of production to go, Michael Balcon's film of the famous tanker, *San Demetrio*, London, embraced action this week on three sets. At the beginning of the week action centred round the tanker's engine-room and featured Walter Fitzgerald and Gordon Jackson. On Wednesday the scene switched to a modiste's shop in America where, ashore for a brief leave, Mervyn Johns and Gordon Jackson buy gifts for their family at home.

On Friday, action moved to a huge, life-like set of the tanker's gun-decks, where the crew press home the attack against the *Von Scheer*. Charles Frend is directing.

Continued from column 2

thudding heartbeats of the men who remain hidden around you.

A brilliant cast, including the famous French actors, Paul Boniface, Jacques Metadier, Michel Morrel, Paul Simon, in addition to Leslie Bradley, Bart Norman, Macdonald Parke, Beckett Bould and Robert Berkeley has been assembled to create the characters of this tremendous climax to the picture. A second location unit is in Cornwall finding a suitable background for the landing sequences.

AND *NOW*
LETS SAVE
WASTE PAPER

FERRY PILOT'S NARROW SEA ESCAPE

Perils of "Those in Peril"

ROBERT WYNDHAM — stunt actor and the only one-armed pilot in Britain's "Ferry Pilot" Service—narrowly escaped being drowned while working this week on Michael Balcon's stirring film of the Air Sea Rescue, "For Those in Peril," which Charles Crichton is directing.

Wyndham, portraying a shot-down airman—he himself lost his arm when his 'plane crashed in America some years ago—was drifting in a rubber dinghy. A rope, thrown from a rescue launch, caught round his neck and dragged him from the dinghy into the sea, where he was pulled along for a considerable distance before managing to release himself. Although exhausted by his ordeal, Wyndham was uninjured, and, after a day's rest, was able to resume work on the film.

Such incidents are typical of the hazards encountered almost daily by this film unit. To obtain authentic scenes for this epic story—which was written by the late Richard Hillary (author of "The Last Enemy")—Crichton and his team of cameramen and artistes are working with the R.A.F. and naval authorities under Service conditions.

Among the shots obtained in the current week's work have been many fine sequences of Typhoons skimming the water and flying in formation.

BALCON'S GHOSTLY THRILLER

"The Half-way House"

Individual shots of Francoise Rosay occupied Monday's work on Michael Balcon's ghostly drama, "The Half-way House," which Basil Dearden is directing at Ealing. In the distance is heard the sound of anti-aircraft guns firing at the German bomber which is to bring destruction to the inn.

On Tuesday and Wednesday action was switched to the inn's kitchen (on Stage 1), where Esmond Knight, as David, the dying pianist, and Glynis Johns, as Gwynneth the ghost-girl, talk together.

David tells Gwynneth that he has only six months to live. That he has abandoned all his plans and will stay quietly in the country to await death. Gwynneth upbraids him for his selfishness, telling him that the world wants gifts—that others, sailors and soldiers about to die, would die happier for hearing his music. David sees that she is right, that his life is so short, his pleasure must be all the more ambitious. He resolves to go out to the world and give it of his best. "'Tis good-bye, I am," Gwynneth murmurs, "and it will not be long before we are together again."

The entire cast were filmed in the scenes in the inn which occupied the rest of the week.

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"The BLACK SWAN"

Glides its way from Triumph to Triumph!

16th August, 1943.

R. Sutton Dawes, Esq.
Messrs. Twentieth Century Fox Film Co. Ltd.,
196, Deansgate,
MANCHESTER.

Dear Mr. Dawes,

I am very pleased to tell you that "THE BLACK SWAN" last week cracked an eleven years old record at this theatre which we thought would stand for all time. This is all the more remarkable because the previous record was achieved during a time of exceptionally good business in the trade generally, and on a holiday week during which there were three public holidays.

The present addition of Sunday to the week does not compensate for three holidays, especially as at this theatre we have always had special holiday prices.

With many thanks, and may we have many more Fox Technicolors,

Yours sincerely,

The Regal (Manchester) Ltd.

H. H. Robinson
Director.

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...CAL EVER TO PLAY THE
... FIRST TWO WEEKS'
... GAL SAL"!

COLUMBIA AHEAD WITH AMBITIOUS SCHEDULE

Front-rank Stars and Famous Musicians in Outstanding Material

TREMENDOUS activity is in evidence at Columbia's Hollywood studios, where the most-progressive-of-all-time programme is currently in full swing. Musicals, dramas, comedies and Westerns—the complete project now in hand runs the entire gamut of screen entertainment, and a great variety of subjects, considerable in box-office scope, will duly be available to British exhibitors.

Composers at work on musical scores include many famous names in music.

Currently in work is "Cover Girl," joint effort of Jerome Kern and Ira Gershwin, whose songs, "Who's Complaining?" "That Girl on the Cover" and "Sure Thing," are the first of a series to be scored. Anthony Collins is now at work on the musical score for "Destroyer," starring Edward G. Robinson.

Warner Heymann, celebrated European composer, who numbers the French Marine song among his many celebrated works, completed the score for "Appointment in Berlin." Miklos Rozsas, another famous Continental composer, has been working on "Sahara," Humphrey Bogart starrer. Ernst Toch, a third composer of international renown, has completed "First Comes Courage," and is using "Norge," Norwegian national anthem, as the theme for this picture about Commando raids on Norway, which stars Merle Oberon and Brian Aherne.

Scoring and musical work at Columbia is under supervision of Morris Stoloff.

Kay Kayser and his Band will be featured in two important forthcoming productions. The famous band leader, equally popular on the air and in the motion picture field, will report to the studio on the conclusion of his tour of U.S. Service camps.

Newcomers

Alfred Drake, who created such a sensation in the lead rôle of the Richard Rodgers-Oscar Hammerstein musical, "Oklahoma," has been signed to a long-term contract. He has long featured on the New York stage, in both singing and dancing rôles and straight dramas. His Columbia contract is his first motion picture venture. Another newcomer is Nina Foch, stately 18-year-old brunette from the New York stage. Plans call for Miss Foch to be given a rôle in one of the studio's top productions with a view to building her as a personality.

"Cover Girl"

Miles Mander, the British actor, has replaced John Halliday in the Technicolor picture, "Cover Girl." Halliday was unable to obtain transportation from Hawaii to take the rôle.

Eight of Columbia's 15 magazine-cover girls have now made their camera début in this picture, which stars Rita Hayworth. They are Betty Jane Hess, Dusty Anderson, Martha Outlaw, Karen X. Gaylord, B. J. Graham, Helen Mueller, Cecilia Meagher and Francine Counihan. Recent cast additions include Curt Bois, Vic Travers, Eugene Anderson, Frank O'Connor, Sam Ash, etc.

Band Leader Starred

"When My Baby Smiles at Me," the musical based upon the life of Ted Lewis and starring the band leader himself, is now on the floor with Lewis and his band appearing in some of his famous hits. Robert Stanford, youthful Columbia player, now playing opposite Hayworth in "Cover Girl," has been given the juvenile lead. Others in the cast include Nan Wynn, Lynn Merrick, Harry Barris, Fern Emmett and Michael Duane, with Charles Barton directing the Irving Briskin production.

Topliners for Westerns

Shirley Ross makes her first appearance before the cameras since the birth of her second son, in Columbia's "Barnyard Canteen," in which she will be co-featured with Charles Starrett. He is best known to the movie world for his lead rôles in Columbia Westerns. "Barnyard Canteen" is the story of a Service canteen; in addition, the picture will feature Vera Vague, of the Bob Hope radio show, The Mills Brothers, Guinn (Big Boy) Williams, and a group of well-known vaudeville entertainers. Miss Vague is to appear in four Columbia "all star" comedies.

A topical musical starring Kenny Baker is being directed by Lew Landers under the title of "Doughboys in Ireland." Craig Woods, Lewis Wilson and George MacGrill have been given rôles in the cast, which also includes the Jesters, popular broadcasting and screen vocal trio. As a result of executive reaction to their singing in this picture, the Jesters have been assigned parts in the next Charles Starrett Western, "Cowboy in the Clouds." The trio will do speciality songs, including "She Lived Next Door to the Firehouse" and "Tavern in the Town." Casting of the Jesters in the Starrett picture is in line with the company policy of spotting top talent as a build-up for its Westerns.

Included in the cast of "Cowboy in the Clouds" are such well-known Western actors as Walter (Dub) Taylor, Julie Duncan, Jimmy Wakely, Al Sloey, Foy Willingham, Dick Curtis, Paul Zaremba, Edward Cassidy, and Charles King.

Anita Colby who makes her screen debut in COVER GIRL (Columbia)

Mae West Musical

Almira Sessions, New York actress, who is Charles Coburn's nemesis in "My Kingdom for a Cook" at Columbia, has an important character rôle in "Tropicana," the Gregory Ratoff musical, which co-stars Mae West, Victor Moore and William Gaxton. Alan Dinehart is a recent addition to the cast.

As a result of his performance in the Merle Oberon-Brian Aherne starrer, "First Comes Courage," Erik Rolf has been given a rôle in "The Gamble of Boston Blackie," equal to that of Chester Morris.

"Passport to Suez" has been selected as the final release title for Columbia's "A Night of Adventure," latest in the Lone Wolf series, starring Warren William and featuring Ann Savage, Eric Blore and Robert Stanford. Andre De Toth directed.

Brian Ahern and Merle Oberon in FIRST COMES COURAGE (Columbia)

Silent Stars Reappear

A galaxy of movie stars from the old silent days will reappear before the movie-going public shortly in one of Columbia's forthcoming Screen Snapshots.

Among those to be seen in the film are William S. Hart, the Gish Girls, Constance Talmadge, Lila Lee, Hope Hampton, Madge Bellamy, Hobart Bosworth, Geraldine Farrar, Collen Moore, King Baggot, Eugene O'Brien, George Loane Tucker, Betty Compson, and others. Ralph Staub will serve as producer.

Warner's Two Top Rank Musicals

FOUR OTHER BIG PICTURES

SIX important pictures now occupy the stages at Warner Bank, constituting the highest mark that Warner activities have reached for two years. Practically all Warner stars are at work except Bette Davis and Errol Flynn, whose next vehicles are ready to move in as soon as space is available.

Strong interest centres upon the two new productions which carry on the cycle of musicals begun by "Yankee Doodle Dandy," with the life story of George M. Cohan. Nora Bayes, musical comedy star and idol of the U.S. Forces in the last war, is impersonated by Ann Sheridan in "Shine On, Harvest Moon." Equally spectacular and with even stronger musical emphasis is George Gershwin's picture named after his best-known composition, "Rhapsody in Blue," and produced by Jesse Lasky.

Gershwin's music contributed to scores of international successes. Robert Alda, a newcomer from the stage, fills the rôle of Gershwin. Alexis Smith, Joan Leslie, Charles Coburn, Julie Bishop, Albert Basserman, Morris Carnovsky and Rosemary DeCamp are among the top-liners. Casting strikes an authentic note by introducing such famous artistes as Paul Whiteman, George White, Al Jolson and Hazel Scott as themselves. All were closely connected with Gershwin's career.

Bogart and Michele Morgan

Humphrey Bogart heads two cast lists. While he is finishing "Conflict," director Michael Curtiz is shooting around him in the first sequence of "Passage to Marseille." This is planned along the lines of "Casablanca," with the same production roster and many of the players. The teaming of Michele Morgan with Humphrey Bogart is considered as sound a piece of showmanship as was the co-starring of Ingrid Bergman in the former picture. Claude Rains, Philip Dorn, Sydney Greenstreet, Peter Lorre, John Loder, George Tobias, Victor F. Francen and Helmut Dantine have important rôles, and production is in the hands of Hal B. Wallis.

"Conflict" presents Bogart in a murder mystery possessing some of the unusual qualities of story and direction that made "The Maltese Falcon" outstanding. Again, he has Sydney Greenstreet as dramatic foil. Feminine leads are taken by Rose Hobart and Alexis Smith. Directed by Curtis Bernhardt.

Submarine Drama

Producer Jerry Wald, who made a box-office job of "Action in the North Atlantic," has another deep-water subject in "Destination, Tokio," [illegible] marine story starring Cary [illegible] (on loan from Columbia) and John [illegible]arfield, with Alan Hale, John Ri[illegible] and Dane Clark. Delmar Da[illegible] ace scenario-writer, has taken up [illegible] first directorial assignment with this [illegible]roduction.

Ida Lupino, Paul Henreid a[illegible] Nancy Coleman are making "In Our Time," directed by Vincent Sherman, [illegible] Nazi-mova, Mary Boland and Victor [illegible]rancen. Mr. Skeffington" for Bette Davis [illegible] "Uncertain Glory" for Errol Fly[illegible]

Lena Lynn, the British National star

SMALL TO PRODUCE FIVE FOR UNITED ARTISTS

An important announcement from Edward Small gives the information that his 1943-44 schedule for United Artists release, originally planned for two pictures, has been increased to five pictures.

Following "The Raft," which will be the first production, Small has lined up "Big Time," a musical with Ed. Wynn; "Cagliostro," based on the Alexander Dumas novel; "The Life of Valentino" and "The Ghost of Monte Cristo."

Tentatively scheduled is "Time to be Born," famous American novel, which Small may also produce this year, bringing the total output up to six.

The budget for these six pictures will be in the neighbourhood of $6,000,000.

Despatch Manager Fined

In a building where 30 tons of kinematograph film was stored, Norman Johnson, despatch manager, employed by British Lion at their Manchester branch, was observed by an inspector to be smoking, thus infringing the Celluloid and Cinematograph Film Act.

At the city police court on September 2, he was fined the maximum penalty of £5. A girl of 15, who was similarly summoned, was discharged with a caution.

Stockport Change

A change has taken place in the proprietorship and control of the Empress kinema and ballroom, Heaton Norris, Stockport. The new board of directors includes J. L. Claughton, manager of the New Curzon, Flixton, who becomes secretary of the newly constituted company, and T. A. Claughton, of the Curzon, Offerton. The latter is the secretary of the Stockport Exhibitors' Association.

The Capitol, Dublin, after being refurnished and redecorated, is being reopened as a kine-variety house.

Kinema Site Storm

DUNDALK CRITICS OF SALE

AT a meeting of Dundalk Town Council, Eire, the Town Manager was criticised for selling a site for a kinema without the consent of the Council.

J. M'Court said he objected to ground renters, and would prefer a sale outright. He did not like to see outsiders coming in and taking the finest site they had for a kinema, to the detriment of the townspeople.

The manager said that the site was only one-sixteenth of an acre, and he sold it for £1,150. He had consulted the Council, and only one member was against it. The company consisted of three local men, who were putting up all the money. He saw that the people wanted a new kinema. They were the bosses in the long run, and if they demanded a kinema they should have it. It would be a picture house only. There would be no shops nor restaurant. He had refused to allow that. There was no space for a car park.

The sale was then approved.

ANNUAL TALENT COMPETITION

Despite war time difficulties, the annual amateur talent contest at the State, Grantham, arranged by the manager, Harry Sanders, continues to attract an excellent array of talent, although the local education authority's ban on juvenile entrants brought down the number of competitors to some 39—the lowest entry yet recorded in the six competitions run by Mr. Sanders. Premier honours went to L/AC Jenkins, R.A.F., a former Welsh pit-boy from Aberdare. Lewis Gerard, former organist at the State and now a War Reserve policeman, accompanied on the organ.

Sheffield Competition

An amateur talent competition, which attracted 80 competitors, who were reduced by a process of elimination at auditions to the eight who appeared on the stage, helped Frank Bradley, manager of the Regent, Sheffield, to get a packed Friday night house for the film "Something to Shout About," and most of the performers featured in their turns the theme song from the film. Takings on what is usually a quiet night were considerably up.

Bert Field Passes

The funeral took place at Hazlerigg Cemetery, Gosforth, of Bert Fields, one of the pioneers of the industry in the North. He was the first branch manager of Fox's in Newcastle, and held key positions in the old F.B.O. organisation, and latterly with Universal and Columbia. His cheery personality and ever-ready volume of Trade reminiscences, as well as his kindly disposition, won for him a wide circle of friends in the Trade and outside.

A large number of representatives also attended from the Friendly Society movement (of which he was one of the founders) and Freemasonry. He is survived by his wife and daughter, Mrs. George Cowan.

In reporting upon 40 applications for the renewal of kinema licences, the Warwickshire C.C. Licensing Committee states that two referred to kinemas which are at present closed, and that it has decided that licences shall not be issued in either case until certain requirements have been met.

Gracie Fields and Monty Woolley in HOLY MATRIMONY, forthcoming 20th-Fox picture

ODEON THEATRES TO PAY £60 FINE

No Question of Dishonesty

At Wimbledon Police Court on September 17 Odeon Theatres, Ltd., were fined £60 (£10 on each of six summonses) and ordered to pay 20 guineas costs, and their Morden manager, Donald Norman Holdsworth, £1 in each of six cases on summonses for failing to return portions of tickets on which the entertainments tax was assessed. Summonses against two employees, Ernest Longley and James H. King, both of Balham, were dismissed.

Mr. Noble, who prosecuted, said there was no question of dishonesty against the company or the manager. What dishonesty had existed the company had been victims of. Irregularity had been caused by the company's servant without the connivance of the company or manager.

Sidney A. Butcher, D. C. Mullins and R. St. John Hill, Customs and Excise officials, gave evidence as to the purchase of tickets at the Morden Odeon, and to the fact that when a string on which the half-portions of the issued tickets were filed was examined the portions of the tickets in question were not to be found.

He admitted in cross-examination that there were 178 tickets on the string, and it was quite possible one had fallen off.

Sleight of Hand

Mr. Noble, who prosecuted, elicited the opinion that it was possible for an attendant, by sleight-of-hand to retain a whole ticket when it was handed to him by a patron and return a half-ticket he had picked up from the floor, and afterward to dispose of the whole ticket.

Mr. Baker (on behalf of defendants): "Then the company is the loser, because the seat is not occupied to their benefit?"

Defendant Longley said it was a mystery to him how this had happened. He had always tried to do his duty in accordance with instructions. Cross-examined, he agreed this might have been due to a mistake apart from dishonesty.

Mr. Holdsworth said the employees had been given lessons from time to time regarding the issue of these tickets, and periodical tests had been made. The attendants were constantly changed in their duties to prevent co-operation or collusion. He was not aware of any irregularity up to the time of this complaint.

Mr. Noble considered that there had been a deplorable state of affairs regarding the management by the proprietors. If there had been proper supervision this could not have happened

"Victim of a Mistake"

Mr. Holdsworth said the check was as thorough as could be made. He admitted that 30 portions of tickets were missing from the string.

Mr. Noble: Would it surprise you to know that, apart from this actual offence, similar offences were reported two months before, and this is why this inquiry was started?

Mr. Baker said Mr. Holdsworth was not there two months previously. Longley had been a trusted employee, and the company were quite willing to continue to employ him. They felt he had been the victim of a mistake. Someone had perhaps worked a fraud on the company, and this had resulted in a fraud on the Revenue. There were a number of tickets not on the string which should have been there. If there were a number of tickets which had not been given up, the company were the losers. The matter merited inquiry, for this kind of thing might cause ill-feeling with patrons. The company were here as being technically responsible, but he hoped he had satisfied the magistrates they had done everything humanly possible to ensure the regulations being observed. On the day in question the manager was away, and it was possible some person might have thought this was a favourable opportunity to take advantage.

"Serious Irregularities"

Mr. Noble said this was not an isolated instance, but a question of serious irregularities. The prosecution did not impute dishonesty or connivance in what had happened, but this company had been previously prosecuted in respect to an offence against the Entertainment Duty Act. On that occasion they were dealt with under the Probation of Offenders Act and ordered to pay £16 16s. costs.

Mr. Baker said the company had over 300 kinemas, and they had also to resist the Man-Power Board, who were taking away their staff. Everything possible had been done by the company to observe the conditions and arrange for the proper collection of the Customs Duty.

G.F.D. SCHEDULES GREAT UNIVERSAL LINE-UP

Every Taste Catered For

OUTSTANDING STAR AND STORY VALUES

EVERY form of film entertainment is represented in the gigantic programme now being arranged by S. F. Ditcham for presentation by G.F.D. between now and the Spring of next year. Ranking high among the outstanding specials are "The Phantom of the Opera," "For All We Know" and "Hers to Hold"; three pictures which typify the box-office qualifications which are the hall-mark of each of these G.F.D. subjects.

The programme carries some of the biggest star names in pictures They include Charles Boyer, Edward G. Robinson, Barbara Stanwyck, Nelson Eddy, Claude Rains, C. Aubrey Smith, Olsen and Johnson, Abbott and Costello. Deanna Durbin, and Universal's younger team of stars, Donald O'Connor, Gloria Jean and Peggy Ryan.

"The Phantom" Again

Among the first of the specials is the spectacular Technicolor production of "Phantom of the Opera," promising a feast of music and thrills with lavish settings, and starring Nelson Eddy, Susanna Foster and Claude Rains. Of equal importance is the star-studded "For All We Know," with Charles Boyer, Edward G. Robinson, Barbara Stanwyck, C. Aubrey Smith, Dame May Whitty and Thomas Mitchell at the top of a large and brilliant cast. The new Deanna Durbin-Joseph Cotten picture, "Hers to Hold," has just been enthusiastically received in London with the critics full of praise for its great appeal. "Corvette K-225" is Howard Hawks' dramatic new production, which deals with the battle of the Atlantic with his usual brilliant handling. Walter Wanger's new picture, "We've Never Been Licked," is the thrilling story of America's young soldiers in the making and has a cast of thousands. Olsen and Johnson will be seen in another laugh riot of the "Hellzapoppin'" variety titled "Crazy House," and the Technicolor fantasy, "Cobra Woman," brings Maria Montez, Jon Hall and Sabu together again in another big box-office attraction.

The first of the new Abbott and Costello series will probably be "Abbott and Costello in Society," with two other winners starring these super funsters following soon afterwards. Talented young Donald O'Connor has his first starring rôle in the gay and delightful musical, "Mister Big," with Gloria Jean and Peggy Ryan. Donald will also be seen with Susanna Foster in "Angela," a musical comedy. Basil Rathbone and Nigel Bruce appear in three more of the Sherlock Holmes and Dr. Watson thrillers, the first of which will be "Sherlock Holmes Faces Death."

Universal's Greatest Triumph

"Phantom of the Opera" is a triumph for Universal, and it is confidently claimed will be an equal triumph from the box-office angle. Show business at its best, this gigantic Technicolor production of a story that is packed with music, excitement and suspense to the last fade-out has everything that exhibitors want for their entertainment. Glorious music with Nelson Eddy's superb voice to thrill the audiences as the romantic Anatole: Claude Rains giving the performance of his career as the half-mad "phantom" Claudin; appealing and lovely young Susanna Foster as Christine, the girl whose father, unknown to her, murders three people to make her a star; an outstanding supporting cast and magnificent Technicolor settings make the film superlative box-office.

Boyer Production

"For All We Know" has a cast list that looks like a film star encyclopædia. Charles Boyer, Edward G. Robinson, Barbara Stanwyck, Thomas Mitchell, Dame May Whitty, C. Aubrey Smith, Anna Lee, Frank Craven, Charles Winninger, Gloria Jean, Betty Field and Robert Cummings are but a few of the box-office names in this tremendous production in four episodes, directed by Julien Duvivier, who also produced it in co-operation with Charles Boyer. The screen play is based on stories by Oscar Wilde and others, and is said to blaze a new and important trail in production.

Howard Hawks' Film

Howard Hawks' new film, "Corvette K-225," is the first screen drama of the vital Atlantic life-line, and is an action-packed and vividly

S. F. DITCHAM

realistic picture of the hardships and perils through which the gallant men who man the ships endure to guard our sea lanes. Randolph Scott stars in this epic with James Brown, Noah Beery, Jun., Barry Fitzgerald, Andy Devine and the new Universal discovery, Ella Raines.

"We've Never Been Licked"

The new Walter Wanger production, "We've Never Been Licked," is a vigorous and exciting story of young soldiers in training at the famous Texas A and M Military College, with Richard Quine, Anne Gwynne, Noah Beery, Jun., Martha O'Driscoll heading the cast of thousands. Director was John Rawlins.

Successor to "Hellzapoppin'"

Olsen and Johnson are all set out to break fresh records with their new side-splitter, "Crazy House," worthy successor to the box-office winner "Hellzapoppin'." A laugh a minute seems to be their motto, and in this new picture they certainly give their audiences very little time to recover from one burst of hilarity before another is upon them. Helping the two laugh-raisers are Martha O'Driscoll, Patric Knowles, Percy Kilbride, Billy Gilbert, Shemp Howard, Andy Devine and two well-known bands—Leighton Noble and his Orchestra and Count Bassie and his Band. These crazy people in a "Crazy House," it is anticipated will send the box-office receipts to a new "crazy" high level.

Charles Boyer and Barbara Stanwyck in FOR ALL WE KNOW (G.F.D.)

Technicolor Fantasy

Another big Technicolor attraction is "Cobra Woman," starring Maria Montez, Jon Hall and Sabu—the trio that won such applause in "Arabian Nights" and "White Captive." Maria Montez plays the dual rôle of twin sisters, one good, one bad. The climax of the story comes when she has a first-rate fight—with herself.

Three new Abbott and Costello comedies are due before the end of next summer, the first of which will be "Abbott and Costello in Society," followed by "Here Come the Co-eds." These super-funny men, voted No. 1 box office attraction in America last year, are firmly set on the top rung of popularity over here, as the recent pictures have proved.

Donald O'Connor's First Starring Role

A tuneful and amusing musical, "Mister Big" provides the versatile Donald O'Connor with his first starring rôle, and he takes stardom in his stride with the ease with which he accomplishes everything else. That agile little comedienne, Peggy Ryan, again partners him, and Gloria Jean provides delightful music and lighthearted romance. Donald O'Connor also stars, with Susanna Foster, in the musical comedy, "Angela," with Louise Allbritton and Patric Knowles.

Sherlock Holmes Again

Basil Rathbone and Nigel Bruce appear together again as Sherlock Holmes and Dr. Watson in three more Sherlock Holmes thrillers, the first of which will be "Sherlock Holmes Faces Death," in which the famous detective investigates mysterious deaths in a large country house and succeeds in bringing the murderer to justice and romance and happiness to the family concerned.

Many Top-line Musicals

Included in the many "care-banishing" musicals are "Always a Bridesmaid," with the Andrews Sisters; "Larceny with Music," with Allan Jones, Kitty Carlisle and Leo Carrillo; "Get Going," with Grace MacDonald and Robert Paige; "Honeymoon Lodge," with David Bruce and Hermione Hilliard; and "Follow the Band," with Eddie Quillan and Mary Beth Hughes.

Diana Barrymore, Robert Paige, Anne Gwynne, Andy Devine and Leo Carrillo appear in "Frontier Bad Men," a super-Western in which thousands of heads of cattle play star rôles.

Shorts

The new season's list of Universal shorts includes "Person Oddities," coloured cartoons, and "Variety Views" of the usual high standard. Serials to be included are "Adventures of the Flying Cadets" and "Don Winslow of the Coast Guard," both action-packed with a super abundance of thrills and excitement.

The above list of G.F.D.-Universal product is but a brief indication of their stupendous programme planned to give exhibitors the best—and only the best—but it shows that their consistent flow of box-office winners will be maintained.

EXCEPTIONAL ATTRACTIONS FROM PATHE

Super Offerings in New Group

JUDGING from the pictures now available, Pathé has plenty of quality product to offer the exhibitor, who, in this direction at least, need fear no shortage of worth-while films. Current Trade show offerings are distinguished by star values and stories containing an abundance of thrills and action.

Highlighting the Monogram offerings is a super special entitled "I Escaped from the Gestapo," which has been very well received in the U.S. The top P.R.C. picture is a thriller with a popular stellar cast entitled "The Black Raven." Both indicate the progressive attitude of these two producers, whose productions are subject to more care in treatment and production with higher budgets allowing for the assignment of more popular stars and direction.

Each of the six attractions which constitute the group announced here is to be Trade shown at 10.30 a.m. at the Rialto, Coventry Street, W., as follows:—

Tuesday, September 14. **Escaped from the Gestapo,** with John Carradine and Mary Brien.

Wednesday, September 15. **Dawn on the Great Divide,** with Buck Jones and Mona Barrie.

Thursday, September 16. **The Black Raven,** with George Zucco and Wanda McKay.

Friday, September 17. **Youth Takes a Hand,** with Alan Baxter and Gertrude Michael.

Tuesday, September 21. **Ghosts in the Night,** with the East Side Kids.

Wednesday, September 22. **Sarong Girl,** with Ann Corio and Johnny ("Scat") Davis.

Espionage Thriller

Leading off the group is the Monogram special, "I Escaped from the Gestapo," declared by the American Trade Press to be off the beaten track and a fascinating offering. It has a powerful cast headed by John Carradine, Dean Jagger, Mary Brian, Bill Henry, Sidney Blackmer and Ian Keith. Harold Young, late of M-G-M, directed.

The many tensely dramatic situations in the story, which tells of the exposure of saboteurs, are interspersed with forceful, thrilling action, and a strong suspensive climax is guaranteed to have patrons on the edge of their seats. It is one of Pathé's grade "A" attractions on the current list of releases.

Buck Jones' Last

The last film to be made by Buck Jones before he met with his tragic death in the Coconut Grove fire, which claimed more than 300 victims, was "Dawn on the Great Divide," a Monogram production, with Mona Barrie, Raymond Hatton and Robert Lowery in chief support.

This super-scale outdoor drama was photographed over 8,000 ft. up in the San Bernadine Mountains of California. There are 95 people in the cast, over 200 horses, 40 covered wagons and some of the most beautiful panoramic shots of prairie-land and mountainside ever seen on the screen.

Howard Bretherton directed, and the film is based on James Oliver Curwood's well-read story "Wheels of Fate."

Inn of Terror

George Zucco, celebrated character actor, gives, it is said, a very impressive performance in the P.R.C. thriller, "The Black Raven," the action of which takes place in and around a tavern called "The Black Raven" on the Canadian-U.S. border. Zucco is engaged in the shady business of aiding U.S. criminals to escape across the border. He meets with a timely end, however, when an absconding bank cashier, staying at the inn during the flooding of the surrounding country, is the bait for gangsters to crash in and upset Zucco's plans.

Wanda McKay is co-starred, while those in chief support are Noel Madison, Bob Randall, Byron Foulger and Charlie Middleton. The picture was directed by Sam Newfield.

A scene from the Monogram production I ESCAPED FROM THE GESTAPO, starring May Brian, Dean Jagger and John Carradine (Pathe)

Ann Corio in a scene from the Monogram production SARONG GIRL (Pathe)

Satire on Big Business

Another production which has been the subject of much favourable Press comment in the U.S. is "Youth Takes a Hand," a P.R.C. production, starring Alan Baxter, Gertrude Michael and Tully Marshall.

It is a persuasive comedy story, enhanced by plenty of human interest, and is well written in broad satire and directed with understanding by Steve Sekeley. A steel magnate goes to prison with his son when the latter tells the truth and exposes his father's guilt of tricking steel rationing. The idealistic son is pardoned after a time and is able to prevent the theft of the company by a trusted member of the board of directors. Others who play important rôles in the cast are Edwin Marshall, Matt Willis, Olga Sabin and Lane Chandler.

Lugosi and East Siders

Coming up again with an all-laugh show are those little toughies of the Bowery, the East Side Kids, in "Ghosts in the Night," a spooky story of an hilarious nature, with Bela Lugosi as the bad man of the piece. Those time-honoured favourites, Leo Gorcey, Bobby Jordan, Huntz Hall, with little Sammy Morrison, have another made-to-measure story in which to display their inimitable talent and familiar rowdyism.

Ava Gardner and Rick Vallin are the lovebirds in the plot, which tells of the unsuspected round-up of a gang of fifth columnists. The fact that throughout the story the East Siders work under false assumptions, enhances considerably the hilarity of the picture. William Beaudine directed.

Strip Tease Queen

Acknowledged to be the most beautiful and most popular of all American burlesque stars, Ann Corio gives an eye-filling, entertaining performance in "Sarong Girl," Monogram musical comedy. Johnny "Scat" Davis, the mad trumpeter, Mantan Moreland, Tim and Irene, famous team of comedians on the U.S. music-hall stage, Damian O'Flynn, Bill Henry and Gwen Kenyon comprise the powerful support. Comedy is the predominant element of the story, and there are many catchy songs and pretty girls. The theme illustrates what can happen when a kill-joy millionaire attempts to interfere with the pleasure of others. "Sarong Girl" was directed by Arthur Dreiffus from a specially written screenplay by Arthur Hoerl and Charles Marion, who have many successes of a similar type to their credit.

BOLLOTEN TO OPEN IN CARDIFF

Independent Renter

John Bolloten, the well-known Birmingham branch manager, who was for so many years with Paramount and Anglo-American, is opening his own distributing organisation in Cardiff.

He proposes to cover the whole of the Cardiff and West of England territory on an independent basis, and has already entered into an agreement with Renown Pictures for the handling of their product in the territory.

Among films which Mr. Bolloten will handle are the Hal Roach productions—"Topper Takes a Trip," "There Goes My Heart," "Captain Fury" and "A Chump at Oxford," and these will be followed up later with other big top-liners such as "Our Town" and the Lubitsch comedy, "That Uncertain Feeling."

Fuller details of Mr. Bolloten's activities will be announced later.

A Trade show of the 20th Century-Fox film, "Coney Island," was held at the Odeon, Bristol, last week. There was a good attendance of exhibitors from various parts of the territory, and the picture was well received. In addition to exhibitors, members of the B.B.C. were also present.

Officers of the British and American Armies and the R.A.F. were the judges in a competition held in the ballroom of the Regal, Minehead, to select "Miss Minehead." The successful competitor was a 15-year-old girl, Aline Smith.

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

THE essence of gaining and retaining public interest is NOVELTY. This has been said so often as to have become a commonplace, yet it seems often to be forgotten. The movies began as a novelty; the first theatrical picture was a novelty; the first talking film was a novelty; the first colour film was a novelty; and the first stereoscopic one will be a novelty—if true stereoscopy ever arrives. Meanwhile, talkies have become a habit for millions of people the world over and the showman must be ever on the alert for fresh angles, fresh stunts if he is to stimulate the habit and remain in business. There are many ways of achieving this, all of which are good if they result in the public remarking: "I wonder what old Kineman will be up to next!"

The Proclamation

MANAGER CHRIS HADFIELD struck an unusual note in his campaign for "Silent Village" at the Apollo, Ardwick, during the week previous to playdate by reading out over the mike the actual proclamation in German of the Nazi announcement telling of their determination to wipe out the little township of Lidice.

This was followed by the English translation and the query: "How would you feel, all of you, if such a thing happened in any of our districts in this country? See for yourself next week the results of such a speech."

The result was one of astounding effect upon the audience at each performance, and created an immense amount of talk in the district.

Sex Stuff

WHEN showing "The Gentle Sex" (G.F.D.) a little while back, manager V. A. H. Crawley, of the Wealdstone Odeon, took the opportunity to run a recruiting campaign for the G.T.C. Besides putting stills, posters and newspaper reports of the film in his vestibule, he had a tent on one side to represent Company Headquarters. In this the girls tapped out Morse messages about the picture, which on completion were handed to the orderly officer, who hung them on a notice-board for public inspection. On the other side of the foyer were recruiting posters, models made by the girls, and a first aid demonstration unit. In the window of the Popular Stores in the High Street he also had notices mentioning the film and adding: "The Popular Stores are always popular with 'the gentle sex.'" In addition he presented a stage scena every night during the run of the picture, with girls coached by Mrs. Crawley.

The Good Samaritan

PAIGNTON decided to have a collection for the Merchant Navy, so as usual decided to enlist the aid of Manager E. Harries, that indefatigable manager of the Regent, who seems to revel in working overtime for a good cause.

A Sunday concert was decided upon, a programme arranged, and all set fair for a popular show, but, due to illness and other unforeseen causes, he was set the last-minute task of finding deputies.

Good fortune favoured him, for he discovered that well-known British star Cecil Parker holidaying, and Cecil, being as big-hearted as he is talented, made his stage appearance and an appeal to such good effect that the collection was doubled.

Votes of thanks have come pouring in from the Appeals Committee and others associated with the promotion, but what pleased Mr. Harries most are the letters he received from members of the Forces, who wrote to congratulate him upon his charitable efforts. During the last twelve months he has inaugurated shows for three different causes, which have brought in £550 (good going for a 750-seater), and now he is contemplating another for our own charity, the C.T.B.F., and sets his target at £200.

May his efforts be blessed.

U.S.A. Helps Dominion

IN the preparation of a vestibule display at the Southall Dominion for the Warner picture, "Air Force," Manager Malcolm S. Cooper was able to obtain the practical assistance of the American Embassy in the loan of photo-negatives of Flying Fortresses going into action over North Africa. From these he had large prints made, which he hung up, along with stills from the film, U.S.A. and British flags to complete a very interesting arrangement which attracted much attention. As a centrepiece there was a portrait of Captain Foss, an American air ace who is credited with having shot down 28 Japanese 'planes.

Unfortunately, the photograph of this effort which Mr. Cooper has sent us is hardly suitable for reproduction.

Moonstruck

I WONDER how many managers had the gumption to link the 20th-Fox film "The Moon is Down" with the recent eclipse of the moon, which occurred just about the time of the London release of the picture? One smart lad who did so, at any rate, was F. W. Salter, of the Palmadium, Palmers Green, who displayed a framed art poster showing on a blue background a large partially eclipsed moon over a silhouette sky-line of London. Pasted against the edge of the pictured moon was a newspaper cutting giving particulars of the eclipse; the title of the film was printed in large letters at the top of the notice, with an arrow leading the eye down to the Press report, and below the reminder: "And all next week at the Palmadium." Topicality and opportunism could hardly go farther than this!

He supplemented this with another seasonable idea concerning the shortening days and the imminence of blacked-out evenings. With the permission of the Southgate Council he was able to tie round the lamp-posts of the districts 12-in. by 8-in. notices stating "'The Moon is Down'—take care in the blackout!" This, of course, brought the film to everyone's attention in a popular way.

A "Dandy" Campaign

THERE can hardly have been a soul in the Stockton-on-Tees district who didn't know that A. Evans was showing Warner's "Yankee Doodle Dandy" at the Globe Theatre (A.B.C.), so comprehensive and extensive was his campaign for the film. He began ten weeks ahead with a slide on the screen, followed this after a fortnight with a teaser trailer, and during the last two weeks showed the sound trailer. Quad bills appeared in the foyer a month in advance of playdate, and were augmented the next week with large panels and banners. A week before the film arrived he added a large streamer over the paybox and decked out the vestibule with streamers, bunting, and a U.S.A. flag. Lettered paper strips were fixed to the risers of the stairs and on the paybox, and the front of the house was also dressed with bunting, flags, banners, etc.

Police permission was obtained for a street parade, consisting of an usherette in the "Can-can" dress of the period, the foreman in "Uncle Sam" rig, and the utility man dressed as a jockey. The latter rode a pony, carrying a saddle-cloth on which appeared an advert. of the picture, and behind him came the other two in a decorated horse-drawn carriage, which also bore an old-fashioned gramophone playing the music hits from the film. The costumed trio were also on show in the vestibule at various times during the campaign, and additional excitement was caused when the pony was brought inside as well and ridden by the "jockey." Mr. Evans also took advantage of the Stockton races, which by a fortunate coincidence occurred just before the run of the picture, to excite the curiosity of the race crowds by sending the mounted jockey round the town with the legend: "The Globe Stakes—the best tip for to-day—'Yankee Doodle Dandy,' with James Cagney—a 'cert' winner."

In addition he arranged tie-ups with traders in various parts of the town, securing shop-front and window displays; distributed box-office cards to stores and hostels, and took additional space in the local Press for splash advertisements. A local dance band featured the music from the film and gave the production a boost over the microphone, and at a Sunday

Reynolds Roberts made use of the doorman's large umbrella and the escort of one of his staff to let folk of Kingston know that Bob Hope was to be seen at the Regal in THEY GOT ME COVERED (RKO-Radio)

SHOWMANSHIP IN WAR TIME
Big Acts for Big Weeks
GEORGE SCOTT-WOOD
AND HIS SWEET SWING ORCHESTRA
GLORIA GAYE AND HER ALL LADIES BAND
GEORGE ELRICK AND HIS BAND
Telegrams: CHAMBERWOOD, PICCY, LONDON
Telephone: Regent 2617-8
EXCLUSIVE REPRESENTATION
CHALMERS WOOD
PRINCES ARCADE 190 PICCADILLY W.1.

The enormous entrance at the Angel, Islington, gave scope to manager Ling to exploit Paramount's FIVE GRAVES TO CAIRO

concert at the Globe in aid of the Red Cross Prisoners-of-War Fund a talented young performer sang the two chief numbers and executed clever step-dances to the melodies. By these and other means Mr. Evans was able to stir up tremendous enthusiasm in the district. In particular the costuming of members of the staff was a complete novelty for the Globe, and set everyone talking.

Theatre Regal

THE Hackney Regal (A.B.C.) is at one end of Mare Street and the Town Hall at the other. It looks as if they will soon have to rename it "Mayor Street," for anyone might be excused for thinking that the civic chief spends almost as much time at the kinema as in his parlour. That seems to be His Worship's own view, for, recently, when speaking from the stage of the Regal he commented upon the number of times Manager A. V. Hancock had managed to persuade him to visit the hall for one purpose or another —appeals, presentations, receptions, etc. The latest occasion was for the presentation of prizes to the three winners in an amateur talent competition arranged by Mr. Hancock as part of his publicity campaign for the Anglo-American feature, "Theatre Royal." From the many entrants 40 were chosen to "do their stuff," and by Friday night there were only ten in the running. From these an enthusiastic audience selected three, who repeated their turns and received their awards (National Savings Certificates presented by the renters) on the Saturday. Throughout the week Mr. Hancock compèred the turns with a slick and breezy flow of backchat and stories which kept the house rippling with mirth, and musical support was generously supplied by Don Medcraft, an accompanist who gave his services at the piano. The "live" show undoubtedly created a favourable atmosphere for the showing of the film and caused exceptional interest in the district.

"I'll Play Beside You"

BUTCHER'S British production "I'll Walk Beside You" gave Alfred Richards, who, besides being manager of the Burnt Oak (Edgware) Odeon, is also a well-known broadcasting organist, a fine opportunity for an unusual effect. Some years ago, while he was acting as guest organist at the Gaumont Palace, Wolverhampton, a young carpenter came to him and asked to be given an audition. Richards agreed, and found that the unknown workman had a fine voice. Accordingly he introduced him into the programme, and the singer made an instant success. Subsequently he was able to study voice production in Italy (no, *not* under Mussolini!) and returned to this country on the outbreak of war. The star thus given his chance was John McHugh, who appears with the London Philharmonic Orchestra in the Butcher film. As he is now in the Forces, Mr. Richards was not able to arrange a personal appearance, but he did the next best thing by sitting down at the console of the hall's Compton and accompanying the scenes in which McHugh sings the theme and another song with the filmed orchestra. He arranged for the organ to be lit during these interludes, so that the audience would realise that the organ part of the accompaniment was not on the sound track, and tells me that the unusual touch produced a very favourable reaction by the audience. It is unfortunate that the length of most modern film programmes deprives Mr. Richards of regular opportunities for treating his public to examples of his skill at the organ, but he gives them interludes when time permits.

Colour Harmony

AS usual there were several interesting home-made pictorial displays in the foyer of the Edgware Road Odeon when I dropped in recently. On a black-surfaced board were fastened a litho-head of Stroheim ("the man you'll love to hate"), surmounting smaller ones of other characters in the Paramount film "Five Graves to Cairo," with the title at the foot. "Background to Danger" (Warner) was announced on a similar board bearing likenesses of George Raft and Sidney Greenstreet, with the title arranged diagonally between them, and the assurance "You will see it at the Odeon, of course," in large red letters above. The large display space at one end of the wide foyer was filled with a light-tinted advertisement of the café, which has been opened only recently. Manager David Lyons drew my attention to the way in which he is now standardising all the letterpress announcements over the entrance doors, so as to achieve a unity of colour-scheme and avoid a blotchiness of many hues. His plan is to have all notices at this point carried out in red, black, green and cream, and the effect seems good. He is also sticking clippings from posters on the black glass with which the walls of the frontage are covered. The dark background formed by the mural material forms an excellent contrast to the bright colours of these pictures.

Catch Them at Work

FACED with difficulties in the matter of reaching all the people who, while working in Barking, probably live miles away in one or other of the various dormitory districts which adjoin it, Manager A. E. Hooper, of the Capitol (A.B.C.), has found an effective way out of his dilemma. He has made contact with the foremen of the various factories in the neighbourhood, and, in return for a pass or two, has persuaded them to display publicity about the hall's programmes in the canteens and elsewhere around the factories. In this way news of what is to be seen at the Capitol gets round very effectively. Local public-houses and dance halls are also another of his happy hunting-grounds. He has been able to persuade the organisers and landlords of these places of assembly to make announcements over the microphone about his programmes, also with fine results.

Accompanied by an organ interlude, this display done in paper and fastened to the black tabs was used for two weeks in advance of playdate by the Ritz, Belfast. The head was 12 feet high; and to get an idea of the size of the whole display, compare with proscenium opening, which is 50 feet wide by 30 high

At the Angel

WHEN Paramount's "Five Graves to Cairo" was screened at the Angel Cinema, Islington, a remarkable front-of-house display was arranged by the manager, Mr. Ling, in conjunction with the publicity departments of Gaumont-British and Paramount. The fullest possible use was made of the 22 x 28 advance lobby posters issued for this picture, as well as stills. The result, as will be seen from the photograph of the display, was most effective, and it was all the more impressive in view of the fact that the Angel has a very large entrance. The film played to excellent business, and no one in Islington could fail to be aware of the fact that "Five Graves to Cairo" was being presented at the Angel.

The Answer

ON page 30 of our August 12 issue we published an illustration of the large interchangeable sign erected in Piccadilly Circus for the Odeon, Leicester Square. Requests for details have been received from a number of interested showmen, so to avoid further correspondence we now add what we ought to have said earlier—*i.e.*, the sign was devised and erected by Borough Billposting Company to the requirements of Odeon's publicity department, and is creating and holding attention.

Shaded

A NOVEL scheme was adopted by Reynolds Roberts to exploit the film "They Got Me Covered," at the Regal, Kingston. The umbrellas used in inclement weather for the queues were painted on the top with the wording "Regal: 'They Got Me Covered.' Bob Hope."

A glamorous blonde was seen in the main thoroughfare carrying this giant umbrella, and on the manager's trips to and from the bank his escort could be seen carrying the umbrella. During the week of screening it was left hanging from a window on the second floor, to be seen by all bus passengers and passengers from the railway.

The stunt gave ample scope for wise-cracks amongst the populace, several eager young men offering to take the manager's place to have the company of the blonde.

The Artistic Doorman

THE foyer display at the Odeon, Crewe, in connection with "The Black Swan" took the form of a black cloth showing a galleon, pirates, skull and crossbones, treasure-chests, etc. Manager P. Sykes, in sending the photograph, says, "This was the work of the second doorman, E. Burns, who designed and assembled the whole display."

Mr. Sykes has recently been transferred to this theatre from the Globe, Coventry, where he has had charge for two and a half years.

A. Evans's street parade advertising YANKEE DOODLE DANDY (Warner) at the Globe (A.B.C.), Stockton-on-Tees.

LET
GIROSIGN
TAKE CARE OF YOUR
PUBLICITY
Posters
Stills
and
Category
Titles
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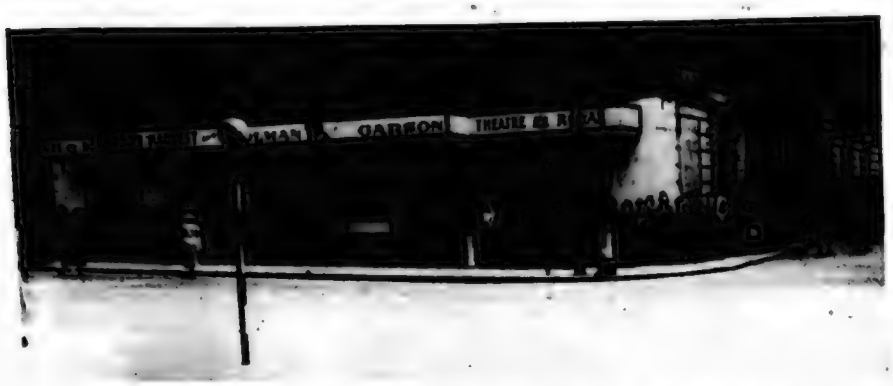

A glimpse of the queues which were the order of the day during the seven weeks RANDOM HARVEST (M-G-M) has been presented at the Theatre Royal, Manchester. The photograph was taken at the conclusion of the run, after approximately 200,000 people had seen it

OUR ROAMING REPRESENTATIVE says:—

Take 'Em Away!

WHEN passing a suburban hall recently I noticed a poster announcing a film shown several months previously still adhering to the exit doors. It was a bit torn, but still readable, and struck me as evidence of faulty management. Notices which are merely stuck up in frames are automatically changed week by week, but with bills pasted up around the building there is a tendency to leave them until the elements wear them away. It would be far better to detail someone to wash them off, so as not to give the theatre an air of neglect.

Precept and Practice

I HAVE referred before to the effectiveness of good example in getting the best out of one's staff and the detrimental effect a poor manager can exercise upon those under him. Support for this view was forthcoming recently in a speech delivered to the Industrial Welfare Society by Sir Henry Bashford, M.D., F.R.C.P., Chief Medical Officer to the Post Office, which, with some 260,000 employees (in peace time), can claim with some justification to have the oldest organised industrial medical service in the world.

The speaker emphasised the importance of the "spiritual" factor in the workplace for its effect upon the health of the workers. He contended that health is as infectious as disease and that the right supervisor can make a tremendous difference to the behaviour of the staff under him. Statistics of actual instances were quoted to show how sick rates had declined when a poor supervisor was replaced by a better one, and Sir Henry concluded with this dictum:

"I would, therefore, say to those who have to deal with these things that it is enormously important to get the right supervisor and the right people at the top. Infinite care should be taken in the selection of supervisors from this human point of view, and no one should be satisfied with a second-rate person. No amount of welfare, gadgets or the best canteens in the world will make up for wrong management at the top and wrong supervision lower down."

The word "supervisor" in the kinema business has a special connotation, but if the foregoing remarks are read as applying to those at the head of our film companies—producing, renting and exhibiting—and those on whom they delegate authority to manage sections of their enterprise, it will be seen how firmly medical opinion (as represented by the C.M.O. to the G.P.O.) subscribes to the view that the man at the top can make or mar good human material—even to the extent of producing or minimising physical sickness. That expressive phrase "He makes me sick!" is truer than some of us ever believed!

Decoration and Ducats

IT is always a pleasure to hear the views on Trade matters of a kinema manageress, of whom London has a few, and I was therefore pleased to have a chat recently with Mrs. Dorothy M. Fawcett, who has been in control of the Woolwich Cinema since the end of 1941. Owing to the illness of Mr. Selwyn, who owns this hall, she has been exceptionally pressed lately, but keeps on top of her job in spite of all difficulties. She books for the hall, and told me that she has been doing good business with a series of winners, including "Yankee Doodle Dandy," "Casablanca," and "Random Harvest." She also gave "Mrs. Minniver" a second run because of the tremendous success of its first screening in the district, and again experienced wonderful business. The premises have lately been freshened inside and out with the application of a little paint, and form a very bright corner in Beresford Square.

Ejected

IS a wave of objectionableness upon us? Twice lately I have encountered a kine manager in the act of turning away someone who was making a nuisance of himself (or herself) on the premises. One instance was that of a woman who, at the rush time, started using nasty language when she couldn't get the seat she wanted. She will not enter that hall again while the present manager is in charge. The other instance was a small gang of three youths who were shepherded out of the vestibule of a theatre where they are barred from admission because they don't know how to behave. The leader is of foreign extraction and considers himself a sort of small Al Capone. Let's hope we are not going to have much of this sort of thing.

The Best Advert. Site?

DO showmen in general make the most use of their screens for advertising their shows? The general practice seems to be to show the standardised trailers plus (in some instances) a string of commercial advert. slides dealing with national branded goods or local traders, but little effort seems to be made to put on personalised slides or films dealing with pictures to come or matters of interest about the particular theatre concerned. This seems a wasted opportunity. An assembled audience keeps its attention on the screen, which is therefore the ideal place for any messages or announcements. While the ordinary trailers are good in their way, they cannot be so intimate or personal as the slide prepared by the management for its own house, with, perhaps, local touches or references to matters of purely local interest. With other means of publicity necessarily restricted, more attention to the possibilities of individualised screen publicity might be well worth while.

General Cheerfulness

ALTHOUGH Manager S. C. Merrall was unable to point to any outstanding item of exploitation or publicity when I visited the Deptford Odeon recently, I experienced a general air of colour and brightness in the vestibule and stairs owing to the number of attractive posters, stills, easel boards, poster-clippings, mirror displays and the like which he had arranged at strategic points to catch the public eye. And there were flowers on the roof of the pay-box—a touch which means a great deal in rather drab Deptford. This all goes to show that even without a major display the entrance to a building can be made to look bright and inviting.

Names

I HAVE often felt that the sponsors of kinemas have displayed a surprising lack of imagination in the naming of their halls. Early enterprises were dubbed Palaces, Palladiums, Empires or Hippodromes; then there was an era of Kings this, Princes that, Royalties, Regals, etc. The exotic and semi-oriental followed—Rialto, Astoria, Ritz, Savoy, Waldorf, Rex, and the like. The war put a prompt end to a building boom, but when it is all over and some of the mess has been cleared up there will be a renewal of building—besides, no doubt, much changing of ownership in existing halls and probably a certain amount of renaming. What opportunities for novelty in nomenclature the war will have provided! Who will be the first promoter to open a Chamberlain Kinema, a Franklin Hall, a Stalinodrome, or a Chinese Amphitheatre? Shall we see a Sicilian Cinema, an Allies Theatre, a Moscow Moviedrome or a Tunis Theatre? Why not? These are historic names, and there are a thousand more which would mean just as much to the film fan as our present Ritzes and Astorias.

Ill Timed

I WAS told of a piece of bad showmanship recently which, in other circumstances, might have had dire results. The programme at a circuit hall in a residential suburb consisted of one long feature and a newsreel only. The programme drew crowds and there was a queue from the pay-box out into the street. Gradually, the public filed into the hall and took their seats. There they sat for a period estimated at anything from 20 to 30 minutes with the hall lights up and the non-sync. playing tunes through closed tabs. I am told that for the first ten minutes or so people, though growing steadily more restless, made no audible protest. Then someone in the stalls began to clap. This sardonic applause grew steadily until even the occupants of the better seats in the balcony joined in. Eventually, the lights faded, the tabs parted, the audience heaved an audible sigh of relief, and—a set of advertisers' slides began! Each slide was greeted with applause and laughter, and, owing to the irritation of those present, completely failed to get over its intended message. When at last the newsreel was flashed on (30 minutes behind schedule) it, too, was greeted with a roar of applause, which subsided as the audience gained interest in the scenes.

It can hardly be denied that to keep patrons waiting for 20 minutes or more in a half-darkened auditorium with nothing to look at on the screen and only a succession of records to listen to is not good business. Had this incident occurred in a "tough" district it might have evoked scenes of violence. We do not forget the current restrictions on screen and stage lighting, film shortage, etc., but it would surely have been better to re-time the programme so that patrons could get home earlier after the show (which ended at 10.20 p.m.).

Doorman E. Burns at the Odeon, Crewe, is handy with the brush as here indicated by his display for THE BLACK SWAN (20th-Fox)

Another example of excellent foyer display devised and erected at the Ritz, Nottingham, for I MARRIED A WITCH (United Artists) by Douglas W. Rattee

Slough Goes Highbrow and Likes It!

VISITING the Granada, Slough, on Thursday afternoon, Manager Stock gave me greeting and we had a chat about orchestras in the silent days, for he is an accomplished musician.

This accounts for his interest in the modern organ presentations, and he sat in the circle with me to hear Claire and Brenda Marsh in their new interlude they are using on the circuit. This intimate little 12-minute show is an appeal to musical folk and dares to include an aria from "Tosca," the Strauss valse song "Spring in My Heart," Tauber's "My Heart and I," "Peu d'Amour," that old favourite of Silesu, and "I Give My Heart" as the vocal items, while Claire, at the console, is compère and accompanist and also plays Gade's "Romanesque" effectively.

Brenda Marsh attracted my attention the first time she appeared for Granada patrons, her voice being of exceptional quality, but since then, under specialist training, she has developed in technique and production to a very high standard. A good matinée house sat in silent interest and appreciation for every word was audible and tonal quality faultless.

To me there was only one snag. "Why use a mike?" That voice would carry to the back row of the stalls in any theatre with decent acoustics. The show is enhanced by the form of its presentation and the excellent stage setting, the former the result of careful rehearsal and thought. The reception accorded to this little act was not of the "whistling" order but solid and genuine applause which lasted till the organ lift had taken both artistes down from view.

Slough, with its increased population of war workers, cannot be called a highbrow audience, but in the evenings with the house filled the same interest is given, and I'm sure Tooting will endorse their decision next week and I myself definitely do so.

A. W. O.

Granada "News Letter"

A copy of the new Granada "News Letter" edited by Ewart Hodgson has been given to me, and I think its serial production is a brilliant idea and a most practical way of keeping in touch with the very many employees of the company who are serving in H.M. Forces overseas.

Organists have not been forgotten, and included in this No. 2 are references to and addresses of all Granadiers serving overseas, among these being Nelson Elms, who is in the Middle East, and in his last letter suggested that he would be grateful if the Granada, Tooting, organ could be sent out to Jerusalem as the one there is not up to scratch!

It also gives the news of three organists invalided out of the Services—Ronnie Hanmer (R.A.F.), Jack Brown (R.A.P.C.) and Tom Nicholson (R.A.).

A. W. O.

Worth-while Records for the Non Sync. Library

Everybody listens in to the "Kentucky Minstrel" shows. A new record is H.M.V. C.3298, "O Dry Those Tears" and "The Church Bells of England."

If you haven't an organ, a Reginald Foort record is a good deputy, and his new one, H.M.V. B.D. 1044, a selection of "Rose Marie" is excellent.

The "dance band" fans must be catered for, and here are two August records of the Carroll Gibbons and Victor Silvester bands, "Better Not Roll those Blue Eyes" and "Silver Wings in the Moonlight" on Columbia F.B.2945, and "A Fool with a Dream" and "Just for a While" on Columbia F.B.2948.

A. W. O.

London Trade Show Diary

Continued from page 6

Tuesday

Stage Door Canteen *(United Artists)*

Odeon, Leicester Square. 10.40 a.m.

Cast: 48 Stars of Screen, Stage and Radio, including Merle Oberon, Edgar Bergen, Charlie McCarthy, Gracie Fields, Harpo Marx, Lynn Fontanne with Cheryl Walker and William Terry. **Director:** Frank Borzage.

In Sol Lesser's "Stage Door Canteen" there is brought to the screen in a riot of entertainment the greatest names of the screen, stage and radio in the United States.

To the Stage Door Canteen come each night soldiers, sailors and airmen, to be met, entertained and waited on by many of the great figures of the entertainment world. Katharine Cornell, Lynn Fontanne serve the boys at the sandwich bar, George Raft cleans plates, Alan Mowbray empties ashtrays. The roster of hostesses and entertainers at the canteen sparkles with famous names—Helen Hayes, Ina Claire, Tallulah Bankhead, Merle Oberon, Gracie Fields, Gypsy Rose Lee, Ed Wynn, Paul Muni, Harpo Marx, Charlie McCarthy and Edgar Bergen—while music of every kind is provided by Kay Kyser, Benny Goodman, Freddie Martin, Count Basie, Xavier Cugat and Guy Lombardo. Cream of the musical offerings are two selections of Yehudi Menuhin.

Woven into this feast of entertainment is the simple love story of Private Ed. Smith (William Terry), nicknamed "Dakota," and Eileen (Cheryl Walker), who is 22, beautiful and ambitious actress, who has joined the ranks of the Canteen's junior hostesses.

Wednesday

Dawn on the Great Divide *(Pathe)*

Rialto. 10.30 a.m.

Featuring Buck Jones, Mona Barrie, Raymond Hatton and Robert Lowery. **Directed** by Howard Bretherton.

The story concerns the attempts of lawless men to prevent the building of a new railway into territory which they regard as their own field for dishonest exploitation, and the determined efforts of peace officers representing the Federal Government to further the cause of law and order. How they eventually thwart the villains makes a story which holds the interest until the very last scene in the picture.

Shantytown *(British Lion)*

Studio One. 11 a.m.

Cast: Mary Lee, John Archer, Marjorie Lord, Harry Davenport, Billy Gilbert, Anne Revere, J. Frank Hamilton, Frank Jenks, Cliff Nazarro, Carl "Alfalfa" Switzer, Robert Homans, Noel Madison. **Director:** Joseph Santley.

Mary Lee's first starring vehicle is a happy blend of comedy and drama.

Mary is seen living with her mother and step-father in a no-account boarding-house. To this house come John Archer and Marjorie Lord, a young, newlywed couple, who wish to avoid the public eye on account of John having been mixed up, quite innocently, in a burglary. Mary, ordinarily a nice, healthy girl, decides she wishes to give this up and become a lady, like Marjorie Lord.

One day the boss of the crime ring who organised the burglary which John was mixed up with, locates John again and makes him drive a car for a smash-and-grab contract he has in mind. The gang is caught red-handed, but John gets away and is sought by the police. Meanwhile, his wife is very ill. Mary gets on an amateur hour broadcast, in the midst of which she appeals to John to come home. The injured smash-and-grab expert confesses, absolving John from all blame.

RELEASES FOR OCTOBER 4

Compiled by A. W. OWEN

"CONEY ISLAND" (20th Century-Fox)

CERT. U. Length 8,671 ft. Reg. No. F.6532. Reviewed in KINE. July 15, 1943.

STARS.—Betty Grable, George Montgomery, Cesar Romero.

ATMOSPHERE.—Comedy musicale, a triangle love story of unscrupulous romantic and business rivalry, set in New York's famous playground in the golden early days of the present century. Photographed in Technicolor.

ORGAN.—"Love Serenade," Drigo, with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. B.D.916 by the New Mayfair Orchestra.

"PETTICOAT LARCENY" (RKO-Radio)

CERT. U. Length 5,509 ft. Reg. No. F.6495. Reviewed in KINE. July 1, 1943.

STARS.—Ruth Warwick, Joan Carroll, Walter Reed.

ATMOSPHERE. — Racketeer comedy-drama, covering a self-possessed radio starlet's visit to gangsterdom.

ORGAN.—"Caprice de Nanette," S. Coleridge-Taylor (Hawkes), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on Columbia D.X.652 by Sir Dan Godfrey and Symphony Orchestra.

"CHATTERBOX" (British Lion)

CERT. U. Length 6,847 ft. Reg. No. F.6544. Reviewed in KINE. July 15, 1943.

STARS.—Judy Canova, Joe E. Brown.

ATMOSPHERE.—Slapstick comedy, depicting the career of a big-hearted radio cowboy who wins his spurs in Hollywood after a bad start and also finds romance.

ORGAN.—Novelty Entr'acte, "Checkmate," Steele (Bosworth), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1088 by the Pall Mall Revellers.

"HITLER'S MADMAN" (M-G-M)

CERT. A. Length 7,550 ft. Reg. No. F.6565. Reviewed in KINE. July 29, 1943.

STARS.—Patricia Morrison, John Carradine, Alan Curtis.

ATMOSPHERE. — Underground melodrama set in Czecho-Slovakia, concerning the efforts of brave villagers who endeavour to fight Nazi aggression, and depicts the death of "Butcher" Heydrich.

ORGAN.—"Destruction," Incidental, Charrosin (Bosworth), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1111 by the International Radio Orchestra.

"HERS TO HOLD" (G.F.D.)

CERT. U. Length, 8,487 ft. Reg. No. F.6609. Reviewed in KINE. August 19, 1943.

STARS.—Deanna Durbin, Joseph Cotten.

ATMOSPHERE.—"Girl-gets-boy" romantic comedy, telling how the youngest of "The Three Smart Girls" breaks down the resistance of a marriage-shy youth of her dreams.

ORGAN.—"Caprice Viennois," Kreisler, with adaptation from the violin-piano-arrangement.

NON-SYNC.—As organ, recorded on H.M.V. D.B. 2352 by Ormandy and the Minneapolis Symphony Orchestra.

A Guest Week of Organ and Variety for Charity at Burnt Oak

THE Phoenix Electrical Works, Colindale, which has got together a concert party and variety show consisting of the employees, wished to give a concert in aid of the neighbouring Mill Hill Hospital, so someone suggested that as the Savoy Kinema, Burnt Oak, had both a useful stage, a very good Christie organ and a large holding capacity, perhaps co-operation with Manageress Liddell could be arranged. There was only one snag in the plan, *viz.*, that although the organ was available it was not being used and there was no resident organist. A 'phone call to me soon put that right, and Cyril Torkington was willing to play a "guest" week of solo interludes and the 45-minute shows of variety and concert items each evening.

When I called at the theatre to hear his interlude I found it was titled "A Bouquet to America," and consisted of a medley of songs Americans are singing over here during the war and will sing after it is over in their own States when they get home again. Old and new favourites representing the different States of Tennessee, Kentucky, Dixie, and California led to the popular "Swanee River" and "Broadway Melody." The matinée house hummed or sang the choruses on the slides projected on the screen and gave the organist a cordial ovation as the lift went down.

Cyril Torkington told me that the organ was augmented by a stage pianist and drummer for variety accompaniment at night. Among the artistes, Henry Kemski, a Polish solo pianist, was brilliant, and Arthur Friedmann (blind violinist), Percy Dowse (baritone), Nancy Price (soprano), Kay and Thelma (in close harmony), and others kept the show at a very successful high-water mark. The results for the hospital had so far exceeded expectations and will certainly be a credit to all concerned.

There is a chance for this independent kinema to reopen its organ, if not permanently, at any rate for short "guest organist" weeks. It will attract new patrons as the two big circuit rivals nearest to this theatre are either "silent" or only run Friday night amateur variety shows.

A. W. O.

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LONDON AND PROVINCIAL TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT
		LONDON.				
Thur., Sept. 9	10.30 a.m.	Studio One	Now, Voyager	Warner	Bette Davis	A
,, ,, 9	10.30 a.m.	Carlton	So Proudly We Hail	Paramount	Paulette Goddard	
,, ,, 9	11 a.m.	Rialto	Heart of the Golden West	British Lion	Roy Rogers	
,, ,, 9	3 p.m.	G.B. Private Th.	Things to Come	Exclusive Films	Raymond Massey	
Fri., ,, 10	11 a.m.	Studio One	Swing Your Partner	British Lion	Vera Vague	U
Mon., ,, 13	11 a.m.	Studio One	Purple V.	British Lion	John Archer	—
Tues., ,, 14	10.30 a.m.	Rialto	I Escaped from the Gestapo	Pathe	Dean Jagger	—
,, ,, 14	10.30 a.m.	Studio One	Gentleman Jim	Warner	Errol Flynn	A
,, ,, 14	10.40 a.m.	Odeon, Leicester Sq.	Stage Door Canteen	United Artists	40 Stars	U
Wed., ,, 15	10.30 a.m.	Rialto	Dawn on the Great Divide	Pathe	Buck Jones	—
,, ,, 15	11 a.m.	Studio One	Shantytown	British Lion	Mary Lee	U
		BIRMINGHAM.				
Tues., Sept. 14	10.30 a.m.	Scala	Cowboy in Manhattan	G.F.D.	Robert Paige	—
,, ,, 14	10.30 a.m.	Futurist	So Proudly We Hail	Paramount	Claudette Colbert	U
,, ,, 14	10.30 a.m.	Forum	Thumbs Up	British Lion	Brenda Joyce	—
Wed., ,, 15	10.30 a.m.	Scala	Gentleman Jim	Warner	Errol Flynn	—
,, ,, 15	10.30 a.m.	Forum	Heart of the Golden West	British Lion	Roy Rogers	U
,, ,, 15	10.30 a.m.	Futurist	Fired Wife	G.F.D.	Louise Allbritton	—
Thur., ,, 16	10.30 a.m.	Forum	Swing Your Partner	British Lion	Vera Vague	A
Fri., ,, 17	10.45 a.m.	Forum	The Great Schnozzle	Ealing Distribution	Jimmie Durante	—
,, ,, 17	10.45 a.m.	Futurist	The Purple V.	British Lion	John Archer	—
		CARDIFF.				
Tues., Sept. 14	10.45 a.m.	Park Hall	Cowboy in Manhattan	G.F.D.	Robert Paige	U
,, ,, 14	10.30 a.m.	Olympia	Thank Your Lucky Stars	Warner	All Star Cast	U
,, ,, 14	10.45 a.m.	Odeon	Someone to Remember	British Lion	Mabel Paige	—
Wed., ,, 15	10.45 a.m.	Park Hall	New Moon	M-G-M	Jeanette MacDonald	—
,, ,, 15	10.45 a.m.	Empire	Fired Wife	G.F.D.	Louise Allbritton	A
,, ,, 15	10.45 a.m.	Olympia	Come on George	Ealing Distribution	George Formby	—
Thur., ,, 16	10.30 a.m.	Olympia	Thumbs Up	British Lion	Brenda Joyce	—
Fri., ,, 17	10.30 a.m.	Park Hall	Gentleman Jim	Warner	Errol Flynn	U
,, ,, 17	10.30 a.m.	Olympia	Heart of the Golden West	British Lion	Roy Rogers	—
,, ,, 17	11 a.m.	Odeon	So Proudly We Hail	Paramount	Veronica Lake	—
		GLASGOW.				
Tues., Sept. 14	10.30 a.m.	Regal	Steel Against the Sky	Warner	Alexis Smith	A
,, ,, 14	10.45 a.m.	La Scala	So Proudly We Hail	Paramount	Paulette Goddard	—
,, ,, 14	10.45 a.m.	New Savoy	Fired Wife	G.F.D.	Louise Allbritton	A
,, ,, 14	10.45 a.m.	Playhouse	Thumbs Up	British Lion	Brenda Joyce	—
Wed., ,, 15	10.30 a.m.	Regal	Heart of the Golden West	British Lion	Roy Rogers	—
,, ,, 15	11 a.m.	Green's	The Show Goes On	Equity-British	Gracie Fields	—
Thur., ,, 16	10.45 a.m.	Playhouse	All By Myself	G.F.D.	Rosemary Lane	U
,, ,, 16	10.45 a.m.	Regal	The Great Schnozzle	Ealing Distribution	Jimmie Durante	—
,, ,, 16	10.45 a.m.	Cranstons	Swing Your Partner	British Lion	Vera Vague	—
Fri., ,, 17	10.45 a.m.	Cranstons	Cowboy in Manhattan	G.F.D.	Robert Paige	U
,, ,, 17	10.30 a.m.	Regal	Thank Your Lucky Stars	Warner	All Star Cast	U
,, ,, 17	10.45 a.m.	Playhouse	The Purple V	British Lion	John Archer	—
		LEEDS.				
Tues., Sept. 14	10.30 a.m.	Tower	Gentleman Jim	Warner	Errol Flynn	U
,, ,, 14	10.30 a.m.	Odeon	So Proudly We Hail	Paramount	Claudette Colbert	—
,, ,, 14	10.30 a.m.	Ritz	Thumbs Up	British Lion	Brenda Joyce	—
,, ,, 14	10.45 a.m.	Scala	Fired Wife	G.F.D.	Louise Allbritton	A
Wed., ,, 15	10.45 a.m.	Tower	Cowboy in Manhattan	G.F.D.	Robert Paige	U
,, ,, 15	10.30 a.m.	Ritz	Heart of the Golden West	British Lion	Roy Rogers	—
Thur., ,, 16	10.30 a.m.	Odeon	Swing Your Partner	British Lion	Vera Vague	—
Fri., ,, 17	10.40 a.m.	Ritz	The Great Schnozzle	Ealing Distribution	Jimmie Durante	—
		LIVERPOOL.				
Tues., Sept. 14	10.45 a.m.	Scala	Cowboy in Manhattan	G.F.D.	Robert Paige	U
,, ,, 14	10.45 a.m.	Paramount	So Proudly We Hail	Paramount	Veronica Lake	—
Wed., ,, 15	10.45 a.m.	Trocadero	Fired Wife	G.F.D.	Louise Allbritton	A
Thur., ,, 16	10.30 a.m.	Forum	Thank Your Lucky Stars	Warner	All Star Cast	U
		MANCHESTER.				
Tues., Sept. 14	10.45 a.m. & 2.30 p.m.	Private Theatre	Thank Your Lucky Stars	Warner	All Star Cast	U
,, ,, 14	10.45 a.m.	Odeon	So Proudly We Hail	Paramount	Paulette Goddard	—
,, ,, 14	10.45 a.m.	Gaumont	Fired Wife	G.F.D.	Louise Allbritton	A
Thur., ,, 16	10.45 a.m.	New Oxford	Someone to Remember	British Lion	Mabel Paige	U
Fri., ,, 17	10.45 a.m. & 2.30 p.m.	Private Theatre	Gentleman Jim	Warner	Errol Flynn	—
,, ,, 17	10.45 a.m.	New Oxford	Thumbs Up	British Lion	Brenda Joyce	—
		NEWCASTLE.				
Tues., Sept. 14	10.45 a.m.	Stoll	Cowboy in Manhattan	G.F.D.	Robert Paige	U
,, ,, 14	10.30 a.m.	Haymarket	Thank Your Lucky Stars	Warner	All Star Cast	U
,, ,, 14	10.45 a.m.	Odeon	Heart of the Golden West	British Lion	Roy Rogers	—
Wed., ,, 15	10.30 a.m.	Odeon	So Proudly We Hail	Paramount	Veronica Lake	A
,, ,, 15	10.45 a.m.	Queen's Hall	Fired Wife	G.F.D.	Louise Allbritton	—
,, ,, 15	10.45 a.m.	Westgate	The Great Schnozzle	Ealing Distribution	Jimmie Durante	—
,, ,, 15	10.45 a.m.	Stoll	Swing Your Partner	British Lion	Vera Vague	—
Thur., ,, 16	10.30 a.m.	Haymarket	The Purple V	British Lion	John Archer	A
Fri., ,, 17	10.30 a.m.	Haymarket	Steel Against the Sky	Warner	Alexis Smith	—
,, ,, 17	10.45 a.m.	Stoll	Shantytown	British Lion	Mary Lee	—
		NOTTINGHAM.				
Tues., Sept. 14	10.45 a.m.	Scala	The Great Schnozzle	Ealing Distribution	Jimmie Durante	—
Wed. ,, 15	10.45 a.m.	News Theatre	Fired Wife	G.F.D.	Louise Allbritton	A
Thur., ,, 16	10.30 a.m.	Elite	Someone to Remember	British Lion	Mabel Paige	—
Fri., ,, 17	10.30 a.m.	Ritz	So Proudly We Hail	Paramount	Claudette Colbert	—
		SHEFFIELD.				
Mon., Sept. 13	10.30 a.m.	Hippodrone	Someone to Remember	British Lion	Mabel Paige	U
Tues., ,, 14	10.45 a.m.	Cinema House	Cowboy in Manhattan	G.F.D.	Robert Paige	A
,, ,, 14	10.30 a.m.	Hippodrome	Now, Voyager	Warner	Bette Davis	U
Wed., ,, 15	10.30 a.m.	Union Street	Gentleman Jim	Warner	Errol Flynn	A
,, ,, 15	10.45 a.m.	Regent	Fired Wife	G.F.D.	Louise Allbritton	A
,, ,, 15	10.30 a.m.	Cinema House	Murder in Times Square	Columbia	Edmund Lowe	—
,, ,, 15	10.30 a.m.	Hippodrome	Thumbs Up	British Lion	Brenda Joyce	A
Thur., ,, 16	10.45 a.m.	Cinema House	Dear Octopus	G.F.D.	Margaret Lockwood	—
,, ,, 16	10.45 a.m.	Regent	Heart of the Golden West	British Lion	Roy Rogers	—
Fri., ,, 17	10.30 a.m.	Cinema House	So Proudly We Hail	Paramount	Paulette Goddard	—
,, ,, 17	10.45 a.m.	Regent	Swing Your Partner	British Lion	Vera Vague	—

SITUATIONS VACANT

"None of the vacancies for women advertised in our columns relates to a woman between 18 and 40 INCLUSIVE unless such a woman (a) has living with her a child of hers under the age of 14; (b) is registered under the Blind Persons Act; or (c) has a Ministry of Labour Permit to allow her to obtain employment by individual effort."

NATIONAL Service.—Kinema Chief Operator-Managers and Operators of first-class experience required for positions throughout country.—Write, giving full details, to Cinema Control, Dept. of National Service Entertainment, Theatre Royal, Drury Lane, W.C.2.

WANTED, CHIEF OPERATOR FOR MODERN KINEMA; SALARY £7 PER WEEK; LONDON; ONLY THOSE EXEMPT NEED APPLY.—STATE EXPERIENCE, K., BOX 575, KINEMATOGRAPH WEEKLY.

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WANTED, First Operator for Charles K. Deeming Circuit.—Apply with full details to Empire Cinema, Loughborough.

FIRST and Second Operators wanted; comfortable posts.—State wage, experience to Supervisor, Cornwall Circuit, Ltd., King's Cinema, Camborne.

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SECOND Operator, capable of acting as Relief Chief, for small London kinema with up-to-date equipment; permanent and well-paid position; removal and travelling expenses of provincial applicants will be refunded.—E., Box 570, Kinematograph Weekly.

SECOND OPERATOR WANTED FOR MODERN HALL, LONDON; ONE ABLE TO RELIEVE CHIEF; SALARY £5 5s.—STATE EXPERIENCE, IN CONFIDENCE (MUST BE EXEMPT), L., BOX 576, KINEMATOGRAPH WEEKLY.

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ADVERTISER requires administrative or Sales position with independent renting house; young, exempt and fully capable.—X., Box 563, Kinematograph Weekly.

ADVERTISER, exempt military service, desires position as Manager; competent operator and willing to assist in operating-box in emergency; position must be permanent after the war; trustworthy, reliable and adaptable; will give satisfaction to anyone who appreciates a conscientious worker.—S., Box 583, Kinematograph Weekly.

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"IN DEFENSE OF MOOVIE," an intelligent person's guide to film and show business, by Sir Philip Sidney, 1581. Transcribed and modernised by E. W. and M. M. Robson. 2s. 6d., postage 4d.—Pillans and Wilson, Publishers, Edinburgh.

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September 9, 1943.

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VERONICA LAKE
in
SO PROUDLY WE HAIL"
MARK SANDRICH PRODUCTION
with
GEORGE REEVES
BARBARA BRITTON
WALTER ABEL
SONNY TUFTS
A Paramount Picture

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Architectural Editor: George Coles, F.R.I.B.A.

VOL. IX. SEPTEMBER 9, 1943 No. 98

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Observations

QUITE recently an incident was brought to my notice of the bad effect of weather upon a canopy—apparently as a result of lack of foresight by the designer or makers. It is usual for the front of these to be fitted with channels in which movable letters can be placed to spell out a message. The bottom channel of the canopy to which I refer was apparently not provided with any means of drainage, with the result that in rainy weather water collected there. Ultimately this rusted through the bolts, so that eventually the letters slipped and stood at odd angles, giving a very untidy appearance. This may be an unusual case, but it shows how an apparently small detail may lead to a great deal of trouble in the end.

Another instance recently brought to my notice of unsuitable material on the exterior of a kinema was one in which stamped out filigree sheet metal, originally plated, had succumbed to the dampness of the British climate, gone rusty in parts, and more or less crumbled away.

Yet another instance is one which concerns an outside staircase to the projection box. The stairway treads were as usual of open metal design so that rain falling upon them could get away. But the landings were of solid metal. Rain had accumulated here and rusted, eventually showing holes in a number of places. A youth carrying up a heavy box dumped it on the platform and a huge hole was made.

Now, had the landing been of open ironwork or had the flat surface been treated with suitable paint in early days this need not have happened. But the projectionist's staircase was not in the limelight and was neglected.

THEODOLITE.

HEATING PROBLEMS IN COMING MONTHS

Conversion of Oil-Fired Equipment

By ELLIOTT HAMMETT

AS the colder weather approaches (and there are not wanting prophets who predict for us a severe winter as a result of the sunlessness of the summer months) the problem of heating the kinema once again becomes important.

It has been intensified this year by the decision of the Ministry of Fuel that there can be no allocation of oil to kinemas and other buildings which have hitherto employed oil-fired boilers—a decision which necessitates a change-over to some other kind of fuel.

There are comparatively few kinemas in the country employing oil as a fuel, some having converted when difficulties first presented themselves; but one major circuit has a big problem in this respect, having to achieve some conversion before the temperature drops uncomfortably low.

Coke is Favoured

The manner of the Ministry is, I understand, not to proceed by Order, but to intimate to each building that no oil will be available, and advise on alternatives.

Coke appears to be the substitute fuel most favoured, on account of the fact that there are large stocks available from every gasworks, and that these stocks are so situated as to allow delivery with very little demand upon transport. Coal, on the other hand, would need to be transported in some cases a few hundred miles, a serious consideration when endeavours are being made to diminish road and rail transport to the greatest possible extent. In coalmining areas coal will still remain the cheapest fuel and the most handy.

Storage Room Problems

Yet to change over from oil to coke, or even from coal to coke, needs adjustments in the equipment of the stoking chamber. In the former case there is also the difficulty of finding storage room, for the cubic space needed to store coke is frequently not available in town areas, where every square yard must be used for theatre convenience.

In these circumstances, where there is positively no storage space available, gas is suggested as a heating medium. This, of course, involves laying down gas pipes leading sometimes a considerable distance from the street. Once in, however, matters are simplified, as the supply of gas can be regulated with very little difficulty. It is likely, however, to be somewhat expensive.

More Man-Power Needed

Where there is a turn-over from oil to coke the problem of man-power enters. It is one thing to adjust taps to supply oil for the boilers, another thing entirely to find the labour for stoking even for so light-weight a fuel as coke. In these circumstances, it has been hinted that the Ministry of Labour may recognise the need for additional man-power and adjust its demands accordingly.

Less Fluctuation in Quality

One advantage of coke over coal in these difficult days is that, generally speaking, coke is of a far less fluctuating quality than coal. While a man with good stoking experience could use two different grades of fuel in a deft manner and provide good temperatures, an untrained man cannot do this.

With coke, however, especially if it is obtainable from one gasworks throughout, the difference in burning quality is not nearly so great. Coke differs, but it can as a rule be more easily handled to produce regular temperatures.

Conversion of stoking apparatus, where this has to be effected, is undertaken by the manufacturers of the equipment with very little difficulty, although circumstances differ between kinema and kinema. Where conversion is compelled by a Ministry Order some sort of priority is usually obtainable.

Hints on Heating

It is not out of the way in an article regarding heating to repeat advice about which procedure has been given in these pages before.

Wake your heat up soon enough before the first show to provide heat by show-time, and slow it down just before the house is due to close, instead of keeping it on until every patron has left.

In conclusion, it may be an advantage, especially with solid-fuel systems, to keep one boiler well-stoked and producing the maximum heating and allow the other boiler to be governed thermostatically. This helps when the quality of fuel is so low that it is impossible to raise both boilers to the height needed.

THE THEATRES OF WAR . . . . . .

Are of supreme importance to us all and must have priority; but *your* theatres have also to be maintained. For this reason we are still using every endeavour, in spite of prevailing difficulties, to keep going that service you have always expected from us. Pending a return to normal, we shall be happy to advise you how best to keep your furnishings in good repair until such time as we are able, once again, to meet your requirements in full.

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PICTURE SCREENING IN TROPICAL AFRICA

The Beginnings of a Static Kinema

FROM time to time the IDEAL KINEMA has described and illustrated new buildings erected for motion picture entertainment, giving examples of new types of architecture evolved in various parts of the world by experts expressing and interpreting national trends.

On no occasion, however, has it been possible to present a building so unusual as that illustrated on this page, a type which is being multiplied in West Africa at a speed which would have made the growth of the Odeon circuit at its most prolific appear leisurely in the extreme.

Education by Film

It has been recognised by those who control large areas in West and East Africa that films, made in a manner easily understandable by the undeveloped African native, provide the best means of instructing him in the manner in which the outer world moves, and proclaiming by means of simple moving pictures the laws of hygiene. Thus, the Colonial Film Unit has stepped into the breach and is making films for these peoples.

A word on how these films have to be made appears later in this article. The means by which they are shown is much more to the purpose of the present description.

The Mobile Unit

The mobile 16-mm. van provides the solution to a great many problems and has been employed very largely in Africa as elsewhere. The van, however, has its limitations; for the mass of the African population, the exhibition of kinema films is restricted mainly to the demonstrations given by the vans operating during the hours of darkness. These vans carry out their long tours according to a prearranged schedule. So vast are the areas to be covered that any one place is fortunate indeed if it receives visits on more than two occasions in any one year.

Many less important places must suffer keen disappointment to see the van pass by during the day to the scene of its next evening performance. In many cases time would permit vans to show films to audiences *en route* during the daytime.

It is not generally realised that, given certain conditions, it is quite practicable to hold satisfactory performances in the open during the day to audiences of about 300 people. For such a demonstration a small building is necessary in which to house the projection equipment. Films are projected inside this building on to a translucent screen placed inside two walls forming a hood to it which enables an audience to see it clearly.

Building the Hut

There will be many people in England, annoyed by the fact that they are not allowed to spend more than £100 on building or maintenance, who will be startled to know that such a projection room as that illustrated on this page can be erected at a cost of about 4s.

It is possible to erect a small building of this kind in a day or so. Daylight demonstration can be successful only if the interior of the projection hut is dark. From the plan, it will be noticed that the interior wall overlaps the exterior wall, thus forming a light-trap. This entrance faces the projector end of the hut so that no light filters that way on to the screen. The walls are about 10 ft. high of mud beaten hard so as to be almost like cement. If the walls are too low it is not possible to place the screen sufficiently high to give a satisfactory view to a standing audience.

Roofs are of rough thatch with eaves overlapping the walls all round to exclude any light that would otherwise come in at the wall top. The projecting walls of the shadow box are built out 4 ft. 6 in. at an angle of about 110 degrees from the screen and the aperture for the screen so left that the distance from the bottom of the screen to the ground is about 5 ft. 6 in.

A Future Village Hall

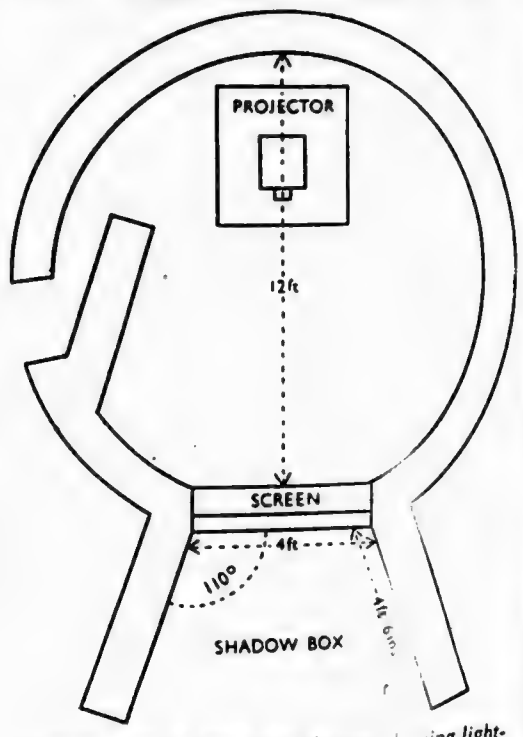
When the kinema is not in use there is an aperture only: the screen is brought by the van which transports the film and is fitted into place for the performance. It is, of course, translucent for rear projection.

Model of an African projection theatre

The village kinema hut, it is suggested, should be sited near the most central open space where there is likely to be scope for development. Starting as a projection hut, it will, in time, grow into a larger building where it will be possible for the audience to sit under cover in some degree of comfort for their periodic film shows. Gradually, it is believed, the larger building will become the village hall.

How Films are Presented

Naturally, the films have to be silent at present owing to the difficulties involved in



Ground plan of projection theatre, showing light-trap and walls forming hood to screen.

presenting the information in many dialects. Sub-titles are out of the question owing to illiteracy of the natives, but a way out has been found by training educated Africans as commentators. Some of these have been to England and have passed the London matriculation examination. They are given a script

Continued on page

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MALTA PLANS A 3,000-SEATER

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CHIEF among fortresses which have held out against a powerful and resolute enemy in this war is Malta, rewarded for resistance by the award of the George Cross. Raids daily and sometimes several times a day wrought damage to all kinds of buildings, and among them the island's kinemas were included, considerable damage being sustained.

A population harassed by war's assaults needs recreation, and the film proved in Malta as elsewhere a great upholder of morale.

The Maltese proved themselves to be among the toughest peoples of the earth, and they certainly have "taken" it—and carried on. The addition of the Fighting Services to the island's war time population has meant on occasions emergency measures to cater for their film entertainment, and the Maltese have co-operated 100 per cent. to give them the best shows possible under the very exceptional circumstances.

It has been known for a civilian kinema to take out one of its two projectors and erect it in a temporary Service camp or establishment. Transport to Malta has been confined to bare necessities, and kinema equipment, so very badly needed to repair war's ravages, has not had permission to be sent.

With the conquest of North Africa and Sicily, and the cessation of air attacks on Malta, the Maltese at last have time to take stock and plan for the future. News has been received in London from Pace Brothers, the most important theatre owners on the island, that plans are now on foot to rebuild most of their circuit as soon as material and transport are available.

The first to be commenced will be a 3,000-seater super in Kingsway (late Strada Reale), where a large site has already been acquired in the best part of Valetta's principal street.

To be built on the lines of London's best, it is anticipated that this theatre will revolutionise kinema entertainment on the island and set a standard for those that follow.

Pace Brothers will have the advantage of the advice and later help of one of London's most brilliant lighting experts who is at present in Malta, and who in peace time is associated with a world-famous London firm of lighting engineers who have been responsible for some of the greatest improvements in lighting generally, but especially stage lighting, since the beginning of the century.

Building plans are ambitious, and Pace Brothers intend to make the kinema the finest and most up to date in the whole of the Mediterranean.

Suppliers of general theatre equipment, projection, mural decoration, seating, curtaining, lighting, etc., who may be interested should get in touch with Pace Brothers' London representatives, Cecil Cattermoul, Ltd., Colquhoun House, Broadwick Street, London, W.1.

MORE PUBLIC CLOCKS

A Tip for Post-War Building

The number of public clocks which have been put temporarily out of use by enemy action and the difficulty experienced by everyone in getting disordered watches repaired provokes a suggestion for our architects when, on the return of peace, they resume the planning of kinemas.

Places of entertainment have always aimed at being imposing buildings to catch the public eye, and many of the most recent ones have incorporated towers or columns standing far above the roof-line of surrounding buildings. It is strange, therefore, that architects have hitherto not used these outstanding features as sites for large clock-faces visible from a considerable distance. Such an amenity could also be turned to use as a subtle means of advertisement by the addition of a legend in outsize lettering such as "Come to the Palindrome for a good time every time." We offer this hint in good time!

BUILDING LIMIT EXCEEDED

Proprietor and Contractor Charged

The carrying out of building work at a kinema without a licence from the Ministry of Works resulted in William Beynon, proprietor of the Coliseum, Porthcawl, Glamorgan, and Lewis Roberts, Ltd., builders and contractors, Bridgend, being brought before the magistrates at Bridgend on a charge of carrying out work at the kinema to the value of £300 without a licence from the Ministry of Works.

After hearing evidence, the case was sent for trial at Swansea Quarter Sessions.

EDINBURGH REOPENING

One of Edinburgh's most popular kinemas, the Picturedrome, which was recently acquired by Associated G.P. Cinemas, 149, West George Street, Glasgow, will reopen on Monday, September 20, as the "Eastway," after having been closed for essential improvements and the installation of Western Electric equipment. J. Frank Brockliss, Ltd., are fitting the projectors.

The theatre is being entirely rebuilt immediately it becomes permissible.

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POPULARISING THE KINEMA ORGAN

On the Air and in the Theatre

By A. W. OWEN

TO the pioneer organists who put the kinema organ "on the map" and were directly and personally responsible in the early days for building up its popularity, both in the kinemas and on the air, much credit is due. Sound musicianship, combined with good showmanship, was the basis of that popularity, and those qualities must be maintained if the kinema organ is to play its part in entertaining the musical public.

The organ was introduced into kinemas, as we have seen, to replace the "relief" pianist, and very soon musical directors found that with an orchestral organist also engaged their small orchestras could be very effectively augmented, especially in the absence of wood wind instruments.

The earliest example which I remember was used in this dual capacity when I was at the Electric Pavilion, Putney, S.W., and Raymond Bennett, F.R.C.O., was the solo organist there before the last war. Little was done during the war period, but 1918 brought the Armistice, and from that time onwards organs were installed specially designed for kinema use. These were first of the concert type, and later of the unit modern type with which we are so familiar to-day, the product of both British and American organ builders.

REGINALD FOORT, F.R.C.O.

Naturally, a new field was open to organists, and the great majority of these pioneer solo and orchestral organists migrated from church appointments, some even from our cathedrals. Their ability as musicians was proved by the fact that many held musical degrees of sterling worth—Mus.Doc., Mus.Bac., F.R.C.O., A.R.C.O., etc.—and these were the performers who definitely put the organ right in the van of public opinion both "on the air" and in the kinemas.

A Master Player

The following details—somewhat sketchy, perhaps—of the following early pioneers will, I feel, arouse interest and prove that the great fundamental asset possessed by them was their proved musicianship. To this they gradually added by experience showmanship in presentation of their musical programmes to the vast public they catered for in the kinemas and "on the air." This list cannot be complete and does not pretend to be so, but it is, as far as my own very long experience goes as musical director in the kinema world, representative and authentic.

All organists will understand why I commence with Quentin Maclean, as for a very long period his kinema and broadcasting work was of the highest standard. His brilliant work at Shepherds Bush Pavilion, from which he first broadcast in 1925, was sensational in its success. Later, at the Marble Arch and Trocadero, Elephant and Castle, he attained his most wonderful popularity with all classes of patrons until he went out to Canada before the commencement of this war, and I fear is likely to make that Dominion his home in the future. His pioneer work in this country was invaluable.

Official B.B.C. Organist

Reginald Foort, F.R.C.O., as first official organist for the B.B.C., brought the kinema theatre organ at Broadcasting House into the front rank of appeal and gained a popularity that made his name a household word wherever the B.B.C. radio can be heard. His kinema career shows how long experience taught him his job. Deputy work as pianist and organist led to an orchestral organist's position at the Marlborough, Holloway, N., on a Jones straight organ; he was then appointed solo organist at the New Picture House, Edinburgh, on an early Wurlitzer model.

GEORGE T. PATTMAN, F.R.C.O.

GEORGE TOOTELL, Mus.Doc., F.R.C.O.

In February, 1926, we find him solo organist at the New Gallery, Regent Street, W., and he commenced recording for H.M.V. immediately gaining world record sales for "In a Monastery Garden" and "In a Persian Market." In June, 1926, he began broadcasting for the B.B.C.

QUENTIN MACLEAN

"Talkies" practically killed theatre broadcasting, so he went to Paris to open the Paramount Theatre, returning to London Palladium and opening the Empire, Leicester Square, with Sandy Macpherson, afterwards touring around for periods at Bournemouth (Regent), New Victoria, S.W., Regal, Marble Arch, and Mus. Dir. for County Kinemas at Kingston-on-Thames. He visited the U.S.A. in 1935, was featured for ten weeks as guest organist at the Paramount, New York; then he went to Copenhagen, Amsterdam and Hilversum and returned to London to become first staff organist to B.B.C. in November, 1936. This post he resigned in November, 1938, to tour halls with a big five-manual Möller organ, and in 1941 lent this to the B.B.C. for the use of most of the broadcasting organists, not excluding himself. Last week's B.B.C. broadcast by Reginald Foort was No. 1,560.

A Quarter Century Ago

George Tootell, Mus.Doc., F.R.C.O., another pioneer from the church, became organist of the Palace, Accrington, in 1918, the organ being one specially designed by him for kinema installation and built by Jardine. In August, 1920, he came to London as organist at the Stoll Theatre, Kingsway, opening another Jardine organ also designed by him. The organ here was featured with great success for 2½ years until he went to the Picture House, Douglas, I. of M., on account of the health of his invalid wife, who, unfortunately, died there. He then returned to the West End Kinema, Birmingham, where he remained for six months until going to Germany, Austria and Czechoslovakia, and while in these countries not only played interludes but, with memorisation and improvisation, "close-fitted" the star film in the programme. He came back to England, playing 54 months at the Regal, Marble Arch, and then crossed over to the Pavilion, where he stayed till going

FRANK NEWMAN F.R.C.O.

Continued on page vii

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PICTURE-SHOWS IN TROPICAL AFRICA

Continued from page iv

in English from which they must provide a translation in the dialect in which they are to lecture. Then the English script is taken away and the dialect translation has to be rendered in English to ensure correct interpretation.

It may have become obvious to readers that films made for European audiences mean little or nothing to the undeveloped African, to whom the simplest of our documentaries would be incomprehensible. So, under the guidance of officials who have spent many years in Africa as schoolmasters and officials, special films are made for the African public which show details in the progress of the story which would appear tedious in the extreme to a public ready to take things for granted.

Subjects Shown

Films have been made of Nigeria's first pilot-officer; of an African girl who has qualified as a nurse; English life at home; the war effort; African seamen meeting in London; and many other subjects, while a film of great value shows an African at his loom being seized with illness, and the appropriate manner of treating the malady.

Films shot in Africa provide the photographer with plenty of headaches due to the great heat and extreme humidity. Deterioration of emulsion sets in very rapidly, and the film must be protected in every possible way. One method is to wrap the reel tightly in several thicknesses of dried-out newspaper and pack it in the middle of a uniform case. The newspaper acts as an absorbent, but it has to be taken out and dried at intervals so that it may be used again for absorbence.

The Colonial Film Unit is under the control of W. Sellers, M.B.E. He is assisted by George Pearson, the famous "Squibs" director, and H. L. Bradshaw, who has spent 30 years in educational work in West Africa.

TAUNTON THEATRE'S 30th BIRTHDAY

The Odeon Theatre, Taunton, has just celebrated its 30th birthday. Built as the Lyceum Theatre in 1913, it opened in August that year with the old silent film, "Quo Vadis?" Later, it became a theatre for stage plays for some years, with occasional picture shows. Then it reverted to films, and when taken over by the Odeon company a few years ago the name was changed from Lyceum to Odeon.

POPULARISING THE KINEMA ORGAN

Continued from page vi

again to the Isle of Man to become manager-organist of the Regal. His first broadcast for the B.B.C. was at the Palace, Bristol. Continental broadcasts to Berlin were also included, and he used the Compton "Melotone" for the first time in a Regal, Douglas, broadcast, with a resultant fan questionnaire mail of over 700 letters.

Frank Newman, F.R.C.O., now Captain Newman in H.M. Forces, another pioneer of the early silent days, who also served His Majesty in the 1914-18 war, is chiefly remembered for his efficient Wurlitzer broadcasting from Lozell's Kinema, Birmingham, and his resident solo work at the Leicester Square Kinema, Regal, Tottenham, and at Ipswich and Rugby. His memorised knowledge of the classics, especially of Tschaikovsky's fine work was unique, and his orchestral adaptations entertainment itself. At Rugby he set a standard of musical interlude that attracted musically-minded patrons from as far away as Coventry for several years. Many of these made up car parties to hear him.

Pattman's Pilgrimage

George T. Pattman, Mus.Bac. F.R.C.O., organist and choirmaster, St. Mary's Cathedral, Glasgow, 1904-1916, blazed an entirely original trail in the organ world by building a fine concert organ in portable form and touring the country, starting at the London Coliseum in December, 1916. Billed as "Pattman and his Organ," his name became a household word everywhere. The long tour of outstanding success paved the way and possibly encouraged kinema exhibitors to copy his example and introduce it to the kinema public. When films killed the music-halls this organist joined Quentin Maclean at Shepherds Bush, and from there to the Capitol, Haymarket, and Charing Cross Road and Brixton Astorias, broadcasting from these theatres for the B.B.C., and making many Columbia records at Charing Cross Road and the Liberal Jewish Synagogue, St. John's Wood. Opened the Astoria, Finsbury Park, and the Kensington Kinemas, was M.D. for Odeon, and thence to the Ambassadors, Hendon. Has now gone back to church work as organist at Canons Park, famous for its association with Handel, and still can be heard on the air, also all too infrequently, still keeping that high standard of performance always maintained by this clever musician and showman.

REGINALD DIXON

REGINALD NEW

Two More Reggies

Reginald New, another pioneer, making his name in the kinema organ world as resident organist at Washwood Heath, Birmingham, and broadcasting during the same period as Frank Newman and with equally successful results.

Reginald Dixon is worthy of special mention, for he stands in a unique position as having in these later days used the Wurlitzer organ at the Tower, Blackpool, and playing for dancing in the huge ballroom with wonderful success for many seasons. He has also toured the majority of the super-kinemas as "guest," demonstrating the possibilities of the kinema organ adaptation of the dance orchestra and made many recordings.

My list could well be extended if space allowed to such as Rowland Tims, Mus.Bac., F.R.C.O., Eric Smith, F.R.C.O., Charles Saxby, F.R.C.O., the late Edgar Peto, Sidney Torch and Terence Casey, and the late Guy Hindell, all sound musicians with solid reputations for their interlude presentations and showmanship.

The making of records by all these organists has been of great value to the non-sync. theatres who have no organ installations and have provided popular items of all classes.

Some pioneers have been omitted, and before concluding I must mention two old friends, M. de Wolfe, who was responsible for the Wurlitzer organ entry into this country, and Hayes Jones, who represented so well the "Christie" organ, so many of them installed during the organ boom as the result of his efforts. My grateful thanks are due to the organists who have helped me in compiling this data, and I am indebted to Miss Elizabeth Forster, of the B.B.C., who searched the files of the B.B.C. outside kinema broadcasts and found that the very first kinema organ recital for the company was made by Quentin Maclean at the Compton organ installed in the Shepherds Bush Pavilion, the date being April 28, 1924.

A. W. O.

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KINEMA TECHNIQUE AND EQUIPMENT

Surveyed by R. Howard Cricks, F.R.P.S.

SHORTAGE OF CAPABLE PROJECTIONISTS

Some Reasons—Exhibitor Shortsightedness—A Midland Workshop—More About Mutilation—Testing 16 mm. Sound—Oil Leakage

A REGULAR attendant at Guild meetings—notwithstanding his long journey—was R. W. Kempton, chief of the Odeon, Peterborough. From him comes an interesting letter on the status and abilities of the projectionist. He cites three reasons for the limited knowledge possessed by many projectionists concerning the contents of their projection rooms:—

"Reason 1: In the past the exhibitor has not cared whether his operators knew anything or not so long as results on the screen did not adversely affect his takings. The operator and all his works were a necessary evil, inseparable from the money-making business known as the kinema Industry. The operator was just a workman, and it was to the exhibitor's advantage—or so he thought—that he remained so, and did not raise his position to the dignity of a profession!

"Reason 2: The hours and conditions of work were such that no one but an enthusiast would spend any time he managed to get away from the theatre in studying theory.

"Reason 3: The type of youth engaged as assistant operator in the silent days, and in far too many theatres in more recent years, was not expected to stay in the job for any length of time, and as soon as he could obtain a better paid job as 'sweeper-up' in a factory or something similar he quit the Trade for good.

"This explains the shortage of middle-aged projectionists to-day, and shows the folly of the Trade in the 1920s in not taking the projectionist more seriously. Had the position been made worth while in those days, there would be little staff shortage now, as many practising projectionists would be over military age."

The Status of Seconds

OBVIOUSLY this last factor plays a large part in the serious lack of skilled projection staff to-day. Most senior projectionists will be in full agreement with these remarks.

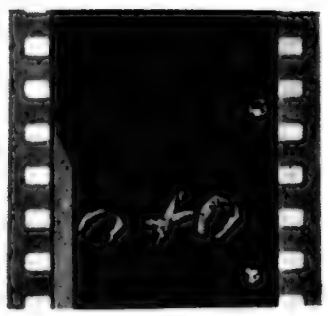
Mr. Kempton goes on to urge that the status of the second should be raised considerably. "The second should be an experienced man with knowledge and wages approaching that of his chief, not a youth hastily promoted from the rewind bench. The chief of a modern theatre has his hands full keeping his equipment in order, and he wants a man who can run the show and keep the juniors in order for days or weeks at a time if necessary."

Leisure at the Lathe

FROM a second projectionist in the Midlands comes a letter which will, I am sure, be of interest to many readers. At his show there is, he says, a workshop of considerable size, in which during leisure and fire-watching periods he, his chief, and a third, turn out many of the simpler mechanical requirements of neighbouring kinemas. My correspondent makes the offer that anybody who is stuck for any requirement within the capacity of this shop they would be only too pleased to help.

The type of work carried out includes turning up to 12 in. length and 4 in. diameter; threading and tapping up to ½ in., Whitworth, B.A. or B.S.F.; facing up to 3½ in.; small milling, drilling up to ½ in., and boring up to 2 in. It does not include gear-cutting. Parts that have been made include carbon savers, carbon holders, arc-lamp parts, shafts, rewinder parts, bushes, special screws and bolts, gate skids (wood, bakelite and steel), and parts in silver steel, mild steel (case-hardened if necessary), brass, etc.

Because I forcsee my correspondent being swamped with inquiries, I prefer not to print his name, but will be pleased to pass on any letters.



Oxo—Mocks So

THE spate of film mutilation shows no signs of diminution. From the projectionist just mentioned, and by the same post from a Scottish projectionist, come some cuttings which suggest that one of our national advertisers is starting an insidious advertising campaign by film. On both lots of cuttings the place of the cue dots is taken by a blatant OXO.

The Scottish projectionist who sends the latter urges that the renter should do more to stop projectionist mutilation. "Let every kinema return a report to the renters on the condition of every film received. From these reports the renters would be able to check up on where a film had been wilfully damaged. Thereby, if a bad report was received from a certain kinema, a fine could be imposed on the projectionist who had previously shown that same copy."

An Indirect Fine

IF my interpretation of the law is correct, neither a renter nor an exhibitor could legally impose a fine on a projectionist for damaging film. The renter is entitled, under the terms of the standard contract, to charge up any damage to the exhibitor responsible; but in practice the renter has always held the view that anyway the exhibitor won't pay, and it pays better to sting him for an extra 5 per cent. on subsequent bookings than to charge up individual bits of damage.

Wire Joins

NOR, it appears, have the laboratories the staff necessary to examine prints as they should be before despatch. That is the explanation of a stapled joint from the film "Once Upon a Honeymoon," sent me by W. S. Bobby, of the Rex, Cambridge.

What happens is that in the developing machine a roll of stock has to be joined to the end of the previous roll. There is obviously no time for a cemented join (for the machine cannot be stopped), and so it is the usual practice to make a temporary join with staples, and then in the subsequent examination of the print to cut this out and make a proper join.

I have seen several such joins in the despatched prints recently, and urge every projectionist to examine even brand-new prints before showing, for if such a join were

Continued on page xi

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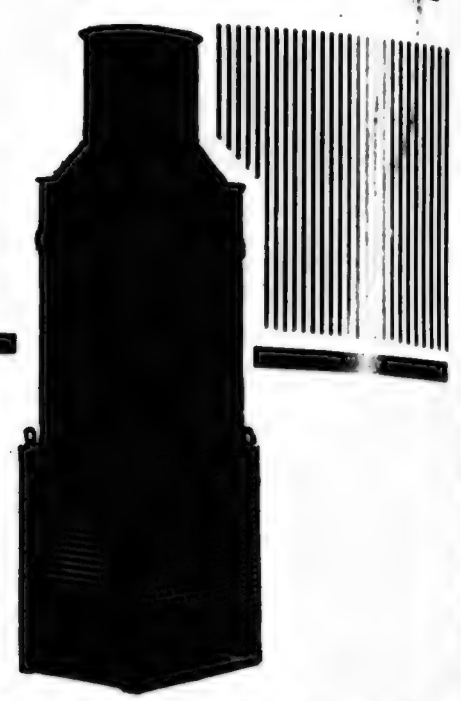

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KINEMA TECHNIQUE AND EQUIPMENT

Continued from page ix

to get into the projector it might well cause serious damage.

Patriotism is Not Enough

SOMEWHERE up North there must be a Home Guard signaller working in the box, and more interested in his signalling duties than in his job. For a cutting received from W. Gilbert Davies, of the Tivoli, Barry, has as a change-over cue the phrase "X1—OVER." Signallers will appreciate my suggested reply: "O.K.—OUT!" Following this cue, the film is torn for a dozen frames.

Mr. Davies joins me in urging that something should be done immediately to end such defacement of films. "We all know the Board of Trade has laid down severe cuts in raw material, and therefore the existing stock must be maintained for a longer running period. Poorly made joins cause a great deal of damage to sprocket holes, so if a join *has* to be made, see it is a good join.

"Again, a bad tin does not give one the excuse for packing film badly. There is no need to pack the film haphazardly, with half the centre projecting from the reel.

"Talking must stop, and action is needed. My message is: Call to all chief projectionists: *Stop this mutilation now*; it's our duty to our country and our Industry.

"Talk it over with your projection room staff; talk to your transport driver, ask him to handle the transit cases with care; make reports of film condition on arrival, and notify renters and the last fellow-projectionist, if you know where the film came from, of the condition in which you received it. Let's stop this mutilation *now*."

A 16-mm. Sound Test

FROM G. F. Warner, of the Corona, Swanley, Kent, comes a very interesting query on the subject of 16-mm. sound. Some time ago I was able to help Mr. Warner improve the quality of his sound: now he says:—

"I am always striving to improve the performance of my projector, and with this view in mind I purchased from G.-B. a length of 16-mm. film containing a 5,000-cycle track. I connected my Avo across the L.S. terminals as an A.C. voltmeter and ran film through, noting the reading given by the meter. I then adjusted both exciter lamp and lens, and was gratified to note a fair increase in voltage output, and I argued a corresponding increase in the high note response (5,000 not very high, of course, but you will understand my point).

"I then projected a sound film and noted very carefully the quality of speech, and I decided to rely on the ear, and carried out further adjustments on the focussing, and again an improvement was noted. It then occurred to me that if I ran the track through again there should be a further increase in the output voltage.

"To my surprise, however, there was a decided drop in the meter reading, and to make sure I repeated the same procedure twice. The fact remains that the ear and the meter do not correspond, and, personally, I should have thought the meter infallible. There is no doubt the quality is better when judged by ear, and I certainly don't think I am tone deaf, yet these two operations should give a common result. Is there some factor at work which would give this result?"

Test Too High

FIRST of all, I am surprised to learn that G.-B. should supply a 5,000 cycle test track on 16 mm.; in my view, this frequency is far too high for satisfactory testing. After all, one must remember that, since 16 mm. runs at only two-fifths of the speed of 35 mm., this frequency is equivalent to 12,500 cycles on 35 mm.—a frequency one would not think of using.

This, I think, is the explanation of Mr. Warner's queer discrepancy. First, it must be remembered that the Avo is reading not the *quality*, but the *volume* of sound, and therefore any adjustment of the exciter or optical unit tending to increase volume would increase the Avo reading. Now, the total volume is made up of the 5,000-cycle modulation plus ground-noise; the ear, on the other hand, judges the sound to be better when ground noise has been reduced.

Assuming the test frequency track is perfectly recorded, it would be possible to overcome this point to a large extent by connecting the Avo through a 5,000-cycle filter. But a test frequency of 3,000 or, at the most, 3,500 cycles would be far more satisfactory; after all, a usual frequency for 35-mm equipment is 8,000 or 8,400 c.p.s.—about the equivalent in terms of wave-length on the film.

Pentode-Triode Differences

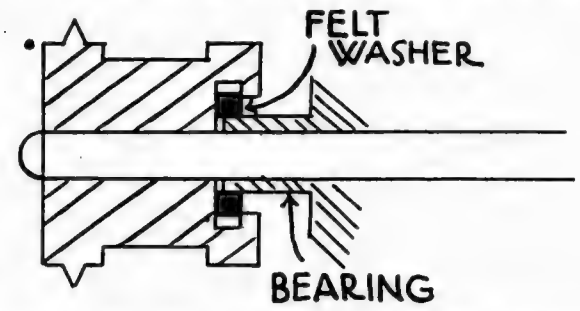
MR. WARNER'S second point deals with the amplifier. It consists of a three-stage R.C. coupled circuit, and originally had no tone control; Mr. Warner inserted such a control, and to compensate for the resultant loss in volume replaced the first-stage MH. 41 by a pentode, S.PB.4, making the necessary adjustments to H.T. and G.-B. He found, however, that the output valve was still under-loaded, and substitution of the second-stage MH.41 by an AC.2HL., although it helped, still left the output valve under-run as compared with the results from a pick-up.

I suggest that the fault lies in the coupling between photo-cell and first-stage valve. The pentode will obviously have a different input impedance from the former triode; this will need compensating for by a different coupling circuit. Having no details of this circuit, I cannot suggest any concrete values, but recommend Mr. Warner to experiment with different values of coupling resistance.

Oil Leakage

HIS third query concerns the vexed problem of oil leakage. Since the machine is enclosed, it gets pretty warm, and oil oozes out on to the film. The remedy is to fit some form of oil thrower to the bearings. One type consists of a ring or rings on the shaft, inside a cup with a channel leading back to the mechanism. Next best, and simpler, is a recess turned inside the sprockets, well undercut, and with a felt washer, as shown in the sketch.

It is, of course, always a sound rule to oil



little and often—possibly this alone would effect a cure.

In Memoriam A. N.

THERE must be many in the Industry who will feel a sense of personal loss at the death of Arthur Newman. At the age of 82, his brain was more alert than that of many men half his age; always he had a cheery smile and a way of making light of his troubles—when he was bombed out, we heard quite a bit about the improvements he was going to make to his house, but nothing of his danger and discomfort.

The debt that photography and kinematography owe to his mechanical genius was recorded by the conferment on him of the Hon. Fellowship of the R.P.S., and Hon. Membership of the B.K.S., and similar distinctions from other learned bodies at home and overseas. Outside business, his hobby was microscopy, in which also he had won distinctions.

His chief difficulty in his early years must have been that he was too far in advance of his times. The Newman-Sinclair camera remains to-day substantially unaltered for the last thirty years or more, and is in greater demand than ever. His principal complaint relating to the war was that the Government made too heavy demands for supplies of his cameras. Mass production was a thing he abhorred—every piece of Newman apparatus was hand-made, and a sample of perfect craftsmanship.

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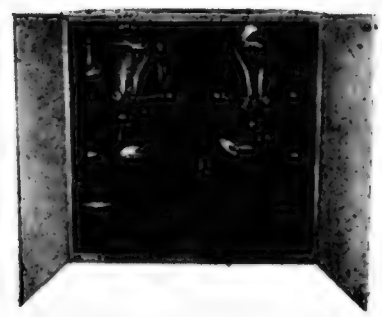

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ELECTRICITY IN THE KINEMA

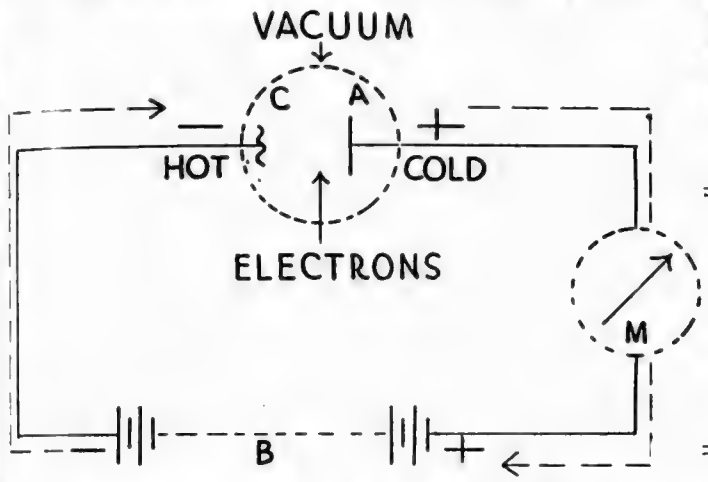
(Second Series)

II—Which Way Does Current Flow?

By SMEETON WILKINSON

LAST month we dealt with the question of how resistances controlled lamps and other apparatus connected in series with them irrespective of their relative positions in the circuit. Whether lamps, etc., came before or after the resistance in the circuit we have seen does not matter, and a glance at the diagrams on pages x and xiv of last month's IDEAL KINEMA should now make this clear.

The next questions from our "junior electrical" are very logical in both nature and sequence since they follow closely the trend of last month's problems, and now we have to consider what is an electric current and which way around the circuit does it flow Thoroughness is vital in our investigation, therefore every avenue must be explored and remaining questions, such as what causes a current to flow? What are its effects? How can we usefully employ it in the kinema, etc., may have to be answered in later articles.



Diagrams illustrating flow of electrons in experiment described in the text

The Meaning of Current

The word *current* quite happily suggests circulation and movement; it is indeed fortunate that the word is so simple, it is also very apt because when the extremely minute electric particles we now call electrons, of which everything consists, are kept *moving* or *circulating*, we have an electric current. Similarly, when air continues moving we get a draught or a wind—both air currents; in a river or stream the moving water particles form the current.

It is important to bear in mind that current exists only when the particles (air, water or electricity) are *moving;* a very small millstream has current, an enormous reservoir or lake, although so much greater, may be quite currentless.

Electricity in the kinema is mostly current electricity, but in certain cases in the kinema we can make good use of electrons which are not moving; we will not discuss them now except to mention in passing that the non-moving electrons which we *do* use need to be in a state of tension rather like greyhounds which are stationary but straining at the leash and not like greyhounds asleep or in repose.

To or Fro?

Returning to current, we now wish to know which way does it flow? In the very early years of electrical research it was *guessed* that current flowed from the positive terminal of a battery through the external circuit to the negative terminal, through the battery internally, and so on around the circuit, but this guess was later proved wrong as the following experiment will reveal.

Suppose we have a high-tension battery consisting of several cells connected in series *B* in the diagram, the short lines representing the negative plates, the long lines the positive plates. *A*+ is a piece of suitable material called the positive electrode. *C*− is a suitable material called the negative electrode.

It is found that if *C* is heated, and both *A* and *C* are inserted into a vacuum chamber—a vessel which is sealed after the air has been removed from inside it—a current or stream of electrons flows from *C*− (negative) to *A*+ (positive), and if a current-measuring meter is included in series in the circuit the meter needle will be deflected more or less according to the intensity of the flow.

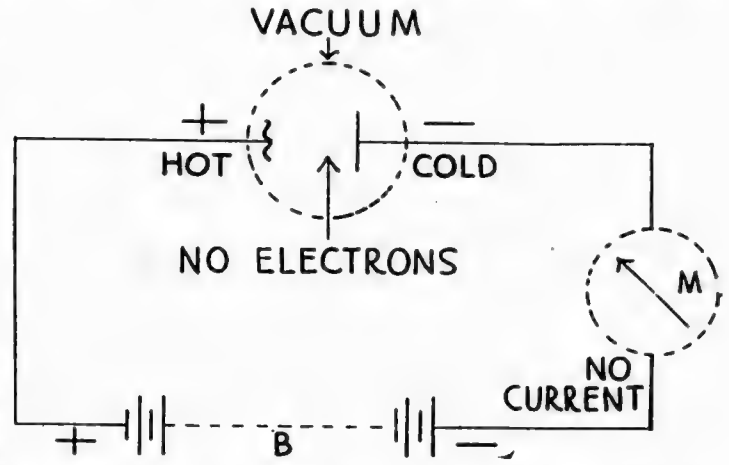
In Reverse

Now let us imagine that *C* remains heated but that the battery is disconnected and reconnected the other way round so that *A* is now the negative (−) and *C* now positive (+), we have reversed the polarity of our circuit. A glance at the meter *M* will indicate that current has now ceased; restore the connections to the original polarity (*A*+ positive, *C*− negative) and the needle of the meter *M* is once more deflected, indicating that current is again circulating through the circuit.

Normally, electrons cannot escape from the confines of the conductor wire, except (as far as this experiment is concerned) through the heated electrode *C*, which, in other words, is the only possible exit, and this is the case only when *C* remains very hot.

Reasons For It

Since unlike poles attract, when *A* is positive +, and *C* negative −, electrons, when allowed to escape from the confines of the conducting wire by reason of the only available exit, the hot electrode, stream immediately from the negative electrode *C* to the positive electrode *A*. Reversing the polarity of our battery *B*, we still had our electron exit *C* in the form of the very hot electrode. It should be apparent then that since the meter indicated no current when the positive side + of the battery was connected to the hot electrode (the electron exit, so to speak) our electrons had no inclination to take that way out. This, in fact, is the case and the experiment shatters the early belief based on an unlucky guess that current flowed from positive + to negative −, instead of as now revealed, from *negative*− to *positive*+. The interesting history of these experiments should not be ignored or overlooked, and next month we will refer to some of the scientists and their apparatus which contributes to modern electronic science—without a knowledge of which the kinema as we know it to-day with sound film and other devices would be unworkable.



Continued on page xvii

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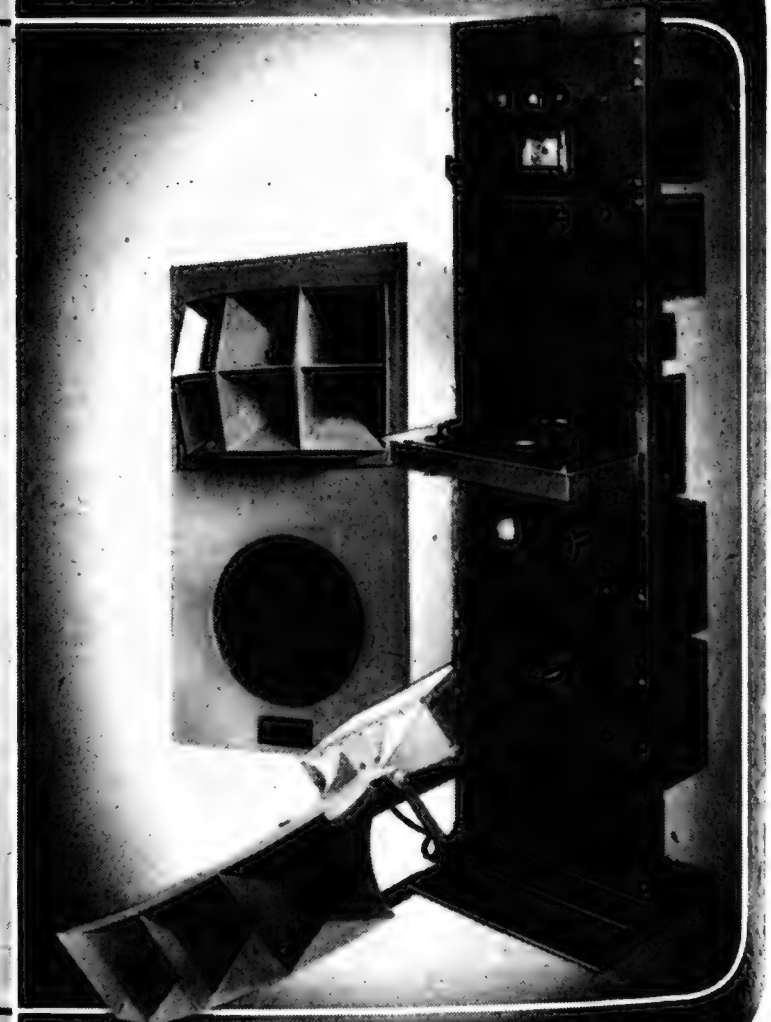

COMPLETE SOUND SYSTEMS FOR PUBLIC ADDRESS, CINEMAS, THEATRES, HALLS AND MARINE USE

SCREEN SIZE AND PICTURE BRIGHTNESS

Even Illumination and Image Steadiness

By R. HOWARD CRICKS, F.R.P.S.

LAST month I discussed the problems of maintaining a constant light intensity on the screen, mainly from the angle of the projection room. Let us now consider the influence that the screen itself can have upon projection, and the choice of a suitable screen for given conditions.

The first factor to be considered is the size of the screen. The *minimum* size should, obviously, be based upon the necessity of ensuring adequate viewing conditions from the most distant seats. A more or less arbitrary standard has been fixed in America, whereby the width of the picture should be not less than one-sixth of the distance from the screen to the back seats. So that for an auditorium in which the back seats are 120 ft. from the screen the minimum width of picture should be 20 ft.

Many exhibitors contend that the *maximum* size of screen is fixed solely by the capacity of their arc lamps; their patrons, they say, demand a large picture. This is quite the wrong way of looking at it. The maximum width must be fixed by the distance from the screen to the front rows of seats (or, alternatively, the distance of the front seats must be fixed by the width of screen). An American proposal is that the maximum width should not exceed the distance to the front seats; the London County Council adopts a formula based upon viewing angles, which has a similar effect.

Site Seats by Screen Size

The better method is to fix the maximum size of screen by other considerations, and then site the front seats to suit. The American proposal is that the maximum width of screen should be $\frac{1}{5.2}$ of the distance from the screen to the back seats. Thus, the auditorium with a distance of 120 ft. from the screen to the back seats would have a maximum width of screen equal to $\frac{120}{5.2}$ = roughly 23 ft. These figures are in fairly close agreement with common practice in this country.

It is true that some exhibitors—notably in the smaller halls—maintain that their patrons demand a large picture. There is one show I know with a throw of only about 70 ft. and a screen width of 24 ft.—enormously excessive. Apart from any other considerations, it must be remembered that unsteadiness in the projector will show up far more on a screen which is too large in relation to the throw.

The Problem of Brightness

Now let us turn to the question of picture brightness. First, let us be clear about the terms used in measuring light.

The fundamental unit of quantity of light is the *lumen;* this is the amount of light that will fall upon a surface of 1 sq. ft. area, at a distance of 1 ft. from a source of 1 candle-power. The unit of source brightness is the *foot-candle*, and of brightness of a reflecting surface the *foot-lambert*. How are these terms related?

To take a simple analogy, we can buy a pound of paint, and we can apply it as one coat to so many square feet, or as two coats to half that number of square feet. The lumen is our pound of paint—the quantity of light. If we spread this over an area of 1 square foot we have a brightness of 1 foot-candle falling on that surface; the same amount of light spread over an area of 2 sq. ft. would result in an incident brightness of ½ foot-candle.

Returned to You, Please

But this is a measurement of the light falling on the screen, not of light reflected from it, which is what we are interested in. No surface is a perfect reflector. Suppose our surface has an efficiency of 75 per cent., then 1 lumen of light falling upon 1 sq. ft. will produce an incident brightness of 1 foot-candle, but the screen will reflect only three-quarters of this; we then say that our screen has a brightness of ¾ foot-lambert.

It is obvious that for a given light output from the arc, a bigger screen will show the poorer picture. From these basic considerations it follows that it is not the *width* of the picture that fixes the brightness, but its *area* —or, to be more mathematical, the square of the width multiplied by the aspect ratio, of .73. An increase in screen width from 20 ft. to 25 ft. will necessitate, not a 25 per cent. increase in light, but an increase proportional to the increased area—in other words, $20^2 = 400$, compared with $25^2 = 625$ – more than 50 per cent.

The Formula

For the benefit of the mathematically minded, we can reduce the essentials of picture brightness to a simple formula. Let—

L = Light output of projector (lumens).
A = Area of screen (square ft.).
E = Efficiency of screen (expressed as a decimal).
B = Brightness of screen (foot-lamberts).

Then:

$$B = \frac{L \times E}{A}$$

or, if we wish to find the permissible area for a given illumination:

$$A = \frac{L \times E}{B}$$

The table reproduced of light output of various types of arcs has been given by an American engineer, but is, as far as I have been able to check, substantially correct for British-made equipment. It shows the screen lumens, using an $f/2.5$ lens and a 50 per cent. shutter efficiency. (Different lens apertures will cause the light intensity to vary inversely as the *square* of the f value.)

TABLE FOR "SCREEN SIZE."

Type of Arc	Pos. Carbon	Amperes	Arc Lumens*
Low-intensity	12 mm. SRA	32	1,200
One Kilowatt	7 mm. Suprex	40	2,100
A.C. or D.C. Suprex	8 mm. Suprex	65	3,650
High-intensity	13.6 mm. H.I.	125	3,750
High-intensity	13.6 mm. Super-H.I.	180	4,000

*With $f/2.5$ lens, shutter running (efficiency 50 per cent.), no film.

Assume we are using a 40-amp. Suprex arc with an output of 2,100 lumens. Our maximum screen area (reckoning 60 per cent. screen efficiency, and the minimum screen brightness of 10 foot-lamberts) will be:—

$$A = \frac{2{,}100 \times .6}{10} = 126 \text{ sq. ft.}$$

or roughly a 13 ft. by 10 ft. picture.

This calculation suggests that the average of screen brightness in this country is well below the recommended standard, and this I believe to be the case. A 40-amp. arc would often be thought adequate for an 18-ft. screen; for a screen of this width, or an area of 18 x 13 = 234 sq. ft., the brightness would be only—

$$B = \frac{2{,}100 \times .6}{234} = 5.4 \text{ foot-lamberts.}$$

I would not suggest that any attempt should be made to-day to raise projection standards to the recommended figures; but I do suggest that this must be one of our first post-war considerations.

The fundamental requirement of our picture is that from every part of the seating area of the auditorium every part of the picture—with the possible exception of the corners—shall appear evenly illuminated. Provided the arc and projector are correctly adjusted—as explained last month—it can be assumed that the illumination of the projector gate will attain the required evenness. But there are two ways in which the nature of the screen can have an important effect upon the brightness and evenness of the picture as viewed by the audience.

Screen Deterioration

With the first of these we are all acquainted: as the screen gets dirty the picture gets duller. In such cases we can say that the total reflectivity of the screen has diminished. This is a point which, on paper, is taken care of by the recommended brightness standards; instead of specifying the light falling upon the screen (in foot-candles) it is the light reflected from the screen that is specified, measured in foot-lamberts. Therefore, the reflectivity of the screen is an essential factor in assessing brightness.

A new screen will have a reflectivity of about 80 per cent. After a period varying from months to a year or two—according chiefly to the atmospheric conditions, and the efficiency of the ventilating plant—this efficiency will have dropped to 50 per cent. or less. Therefore, if we start with an incident brightness of 20 foot-candles, the brightness of the new screen will be 80 per cent. of 20, or 16 foot-lamberts. But when the screen efficiency has dropped to 50 per cent., the brightness will be only 10 foot-lamberts. The recognised standard is from 10 to 14 foot-lamberts, so that with normal screen depreciation it is impossible to keep within these limits without adjusting the arc current.

There is one factor which we have so far ignored: the effect upon light distribution of the screen surface. This must be deferred until next month.

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Some Technical Questions for Managers

By J. WHITNALL (Chief Projectionist, Forum, Nottingham)

THE suggestion has been made in official quarters that a film should be made to instruct managers and projectionists in the careful handling of film. J. Whitnall in the article below, written without knowledge of the above suggestion, asks five important questions of kinema managers.

Reference to managers in an article of mine which appeared in the July issue of the IDEAL KINEMA has brought down on my head a minor avalanche of adverse remarks. From what I am able to gather, many manager readers of this article have taken me far too literally. It will be recalled that my statement referred to those among them who possessed no technical knowledge, could not in fairness to themselves or their employers justly classify themselves as 100 per cent. efficient, and stated further that no man could manage anything without a thorough knowledge of what he was supposed to manage.

To those remarks I adhere, but at the same time, perhaps I should have added, also in fairness to these managers, that while they doubtless were highly efficient at all their other jobs, in addition to being popular with their public, they should be equally capable of seeing to it that the many laws attached to the projection department are carried out with the same attention to detail as is demanded during the daily inspection of the theatre.

A boiled shirt, it should be borne in mind, no more makes a manager than a suit of overalls makes the projectionist, but, unless there exists a marked sense of co-operative understanding between management and projection room, trouble will soon manifest itself.

My own experience covering more years than I care to recall has demonstrated to me conclusively that the manager who, in emergency, is prepared to take his coat off and tackle a dirty job is one who will gain the highest respect from his staff.

For his position to mean anything, even if only for his own satisfaction, he should be possessed of that little extra qualification which enables him to say, "I never give an order which in emergency I could not carry out myself." That type of man will rarely have staff trouble, because it would be a waste of time to argue with him, and he most certainly would be popular. Such a man is usually strict during the show, but a good friend out of hours. Unlike some types encountered, he acknowledges his staff when he chances to meet them in the street, and never pretends to be the tin god some people imagine themselves to be.

Can You Answer These?

To those managers who did not agree with my recent outspoken views, I want to put a few questions, and I invite them to be quite honest with themselves in answering them, and then, just as honestly to admit if those views of mine were quite as screwy as they thought.

(1) Yours is one of the three theatres in a small town. You depend exclusively on a generator driven from a semi-diesel engine for your electricity. It is the chief's day off, you have a good second who can run the show, start and stop the engine, and keep it oiled, but at 7.30 p.m., when you are nicely full, the engine starts to pack up. *Could you place your finger on the fault and get going again in a matter of minutes?*

(2) You have a scratch team in the box (not unusual these days), you see on the screen what is a 6-ft. "Travel Ghost," or you receive an urgent call on the intercom. that one of the arcs refuses to strike. *Could you immediately rectify one or the other, or both?*

(3) Your chief has been called up, the second is a good lad on the projectors but very weak electrically; you have one of the arc rectifier tubes give out, or maybe the mercury arc tube refuses to function. *What would you do?*

(4) Your projection staff consists of a first-class chief, a lady second, a young trainee. You reach the theatre, and 15 minutes before opening time receive a telephone message to say your chief has been badly injured on his way to work by being knocked down by a bus and is in hospital. *In such an emergency, could you carry on the show with 100 per cent. efficiency until assistance arrived?* (For the sake of argument, we assume it to be the lady projectionist's day off.)

(5) Your chief has only two young boy assistants. All the lighting in your foyer and the supply to the ticket machines fails at a busy time in the evening. *Could you relieve the chief while he traces the fault? Or could you put the matter right yourself?* (Remember, with two young lads, the chief would be a prisoner in the projection room.)

These are five simple questions which I invite managers to digest—those, that is, who thought I was talking through my hat. If to everyone's satisfaction they can, not only answer them, but could put the answers into practice when occasion demanded, then, most readily will I eat my own words.

Co-operation in Emergencies

Early in this article I mentioned co-operative understanding between the management and projectionist, and by this I would especially like to see that practical help always there for a much worried chief who has a load of trouble crop up during a show, and is desperately short of trained assistance.

If the house manager can give him something more practicable than to hold a torch, or keep looking at his watch, demanding to know how much longer it will be before he can get going, he will be doing a splendid service, but until such time that managers realise that a working knowledge of why and how the wheels go round, this practical help will not be forthcoming.

Checking Current Waste

While I have only dwelt on the purely technical desirability of fully trained managers I would equally emphasise the importance, especially at the present time, of the economic aspect. There is still a lot of unnecessary fuel waste in kinemas; not all, I agree, but quite a few still have to learn that there is a war on. If the manager receives his electricity account for the month, showing a 25 per cent. increase above normal, and knowing full well that he has had no extra shows, and equally certain that no extra lighting has been turned on, he should be in a position to locate the leakage. *This is one more question, Mr. Manager. Where would you look for it?*

In conclusion, I really owe an explanation to my reference to the General Council of the C.E.A. The July article was written several months before the co-ordinated efforts of C.E.A. branches and technicians got together, and did not appear earlier owing to limits of space in the pages of this journal. therefore, I gladly withdraw the statement made relative to watching the care of films.

Firmly do I believe that the time will come when managers will be required to possess advanced technical knowledge before they can hope to hold down a job. Technically minded managements would never countenance the practice of places I could name where reasonable calls for spares receive the reply: "You will have to make do for a bit longer!" Or, the appearance in these pages recently of the shameful fact that a questionnaire (I believe it referred to carbons of all things) was on the whole ignored throughout the country.

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WHERE 'GONE WITH THE WIND' IS AT HOME

Figures of Screenings at the Ritz

A PROJECTIONIST reader, curious about things outside the narrow confines of his projection room, has been wondering how many copies of "Gone With the Wind" have been used in the long run of that picture at the Ritz and other London kinemas. I made contact with Stanley Perry, chief projectionist of the Empire, who supervises projection matters for Metro-Goldwyn-Mayer in London, and gained from him the following facts.

"Gone With the Wind" had a triple première at the Empire, Palace and Ritz theatres in London's West End on the evening of April 18, 1940.

This record-breaking film played 12 weeks at the Empire, eight weeks at the Palace, and except for the period between May 23 and August 2, 1940, when it was temporarily withdrawn, "G.W.T.W." has been playing at the Ritz *up to the present day*, is still playing, and shows no signs of losing its original popularity. "Standing Room Only" is the rule rather than the exception, and especially so during week-ends, despite the increased prices due to higher entertainment tax.

London's Longest Stayer

"Gone With the Wind" thus becomes the greatest "stayer," beating the long lead another M-G-M picture, "Ben Hur," at the Tivoli in the Strand, where the famous Ramon Novarro picture played twice daily for 11 months. The Ritz, where "Gone With the Wind" has played for so long, also runs on a "twice daily" basis. The theatre is equipped with Simplex "Standard" rear shutter projection, Peerless Magnarcs and Western Electric Mirrophonic sound system. You can go into the Ritz projection room and hardly hear any sound from the machine.

It is interesting to note that the projectors of which there are only two, owing to space limitation in the projection room, have been overhauled *but once* in the six years since the theatre opened, and this is attributed to the fact that the equipment is kept scrupulously clean at all times, thus dirt and dust which are the prime enemies of good projection, never get the opportunity of causing the usual troubles associated with badly kept equipment.

Quality Copies

As regards the actual number of prints of "Gone With the Wind" which have been run at the Ritz, the theatre is now on copy No. 9. and the average time of running a copy is five months. As a point of interest, it may be mentioned that the copies of "Gone With the Wind" which played the Empire and Palace for 12 and eight weeks respectively, subsequently played the Ritz in order to complete their sphere of usefulness. Thus, the number of *new* prints at the Ritz can be reduced to seven in actual fact.

It should not be imagined that after five months these copies are no longer runnable; on the contrary, they are in perfect condition and good for many more runs. Only the fact that the first, and last, 50 ft. of each reel get slightly "feather scratched" causes M-G-M to replace the copy with another—this apart from the rule that it is poor showmanship to run even a slightly marred print in a "key house."

Again, extreme care and attention is given to the film, not only in rewinding but in threading up and in ensuring that adequate spacing is provided on the leaders and ends of reels. When it is realised that "Gone With the Wind" is 24 reels in Technicolor, each print costing in the region of £275, none will dispute the fact that such valuable property is worth looking after to the best of one's ability.

In this connection David Newman, chief projectionist at the Ritz, and his fellow-projectionists are deserving of every praise for their work in this connection. They are fully mindful of the fact that they are making, quite inadvertently, film history which will be hard to beat in the coming years, and it is given to but a few of us to set an example which others may follow.

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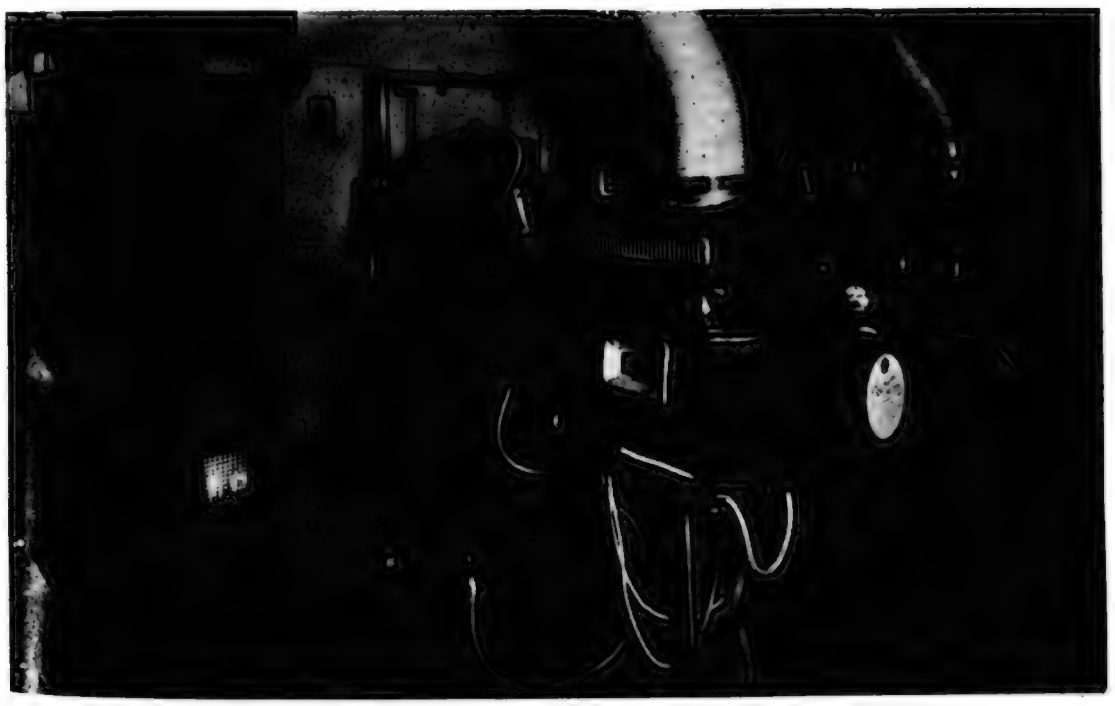

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ELECTRICITY IN THE KINEMA

Continued from page xiii

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BOILED SHIRTS AND OVERALLS

Some Technical Questions for Managers

By J. WHITNALL (Chief Projectionist, Forum, Nottingham)

THE suggestion has been made in official quarters that a film should be made to instruct managers and projectionists in the careful handling of film. J. Whitnall in the article below, written without knowledge of the above suggestion, asks five important questions of kinema managers.

Reference to managers in an article of mine which appeared in the July issue of the IDEAL KINEMA has brought down on my head a minor avalanche of adverse remarks. From what I am able to gather, many manager readers of this article have taken me far too literally. It will be recalled that my statement referred to those among them who possessed no technical knowledge, could not in fairness to themselves or their employers justly classify themselves as 100 per cent. efficient, and stated further that no man could manage anything without a thorough knowledge of what he was supposed to manage.

To those remarks I adhere, but at the same time, perhaps I should have added, also in fairness to these managers, that while they doubtless were highly efficient at all their other jobs, in addition to being popular with their public, they should be equally capable of seeing to it that the many laws attached to the projection department are carried out with the same attention to detail as is demanded during the daily inspection of the theatre.

A boiled shirt, it should be borne in mind, no more makes a manager than a suit of overalls makes the projectionist, but, unless there exists a marked sense of co-operative understanding between management and projection room, trouble will soon manifest itself.

My own experience covering more years than I care to recall has demonstrated to me conclusively that the manager who, in emergency, is prepared to take his coat off and tackle a dirty job is one who will gain the highest respect from his staff.

For his position to mean anything, even if only for his own satisfaction, he should be possessed of that little extra qualification which enables him to say, "I never give an order which in emergency I could not carry out myself." That type of man will rarely have staff trouble, because it would be a waste of time to argue with him, and he most certainly would be popular. Such a man is usually strict during the show, but a good friend out of hours. Unlike some types encountered, he acknowledges his staff when he chances to meet them in the street, and never pretends to be the tin god some people imagine themselves to be.

Can You Answer These?

To those managers who did not agree with my recent outspoken views, I want to put a few questions, and I invite them to be quite honest with themselves in answering them, and then, just as honestly to admit if those views of mine were quite as screwy as they thought.

(1) Yours is one of the three theatres in a small town. You depend exclusively on a generator driven from a semi-diesel engine for your electricity. It is the chief's day off, you have a good second who can run the show, start and stop the engine, and keep it oiled, but at 7.30 p.m., when you are nicely full, the engine starts to pack up. *Could you place your finger on the fault and get going again in a matter of minutes?*

(2) You have a scratch team in the box (not unusual these days), you see on the screen what is a 6-ft. "Travel Ghost," or you receive an urgent call on the intercom. that one of the arcs refuses to strike. *Could you immediately rectify one or the other, or both?*

(3) Your chief has been called up, the second is a good lad on the projectors but very weak electrically; you have one of the arc rectifier tubes give out, or maybe the mercury arc tube refuses to function. *What would you do?*

(4) Your projection staff consists of a first-class chief, a lady second, a young trainee. You reach the theatre, and 15 minutes before opening time receive a telephone message to say your chief has been badly injured on his way to work by being knocked down by a bus and is in hospital. *In such an emergency, could you carry on the show with 100 per cent. efficiency until assistance arrived?* (For the sake of argument, we assume it to be the lady projectionist's day off.)

(5) Your chief has only two young boy assistants. All the lighting in your foyer and the supply to the ticket machines fails at a busy time in the evening. *Could you relieve the chief while he traces the fault? Or could you put the matter right yourself?* (Remember, with two young lads, the chief would be a prisoner in the projection room.)

These are five simple questions which I invite managers to digest—those, that is, who thought I was talking through my hat. If to everyone's satisfaction they can, not only answer them, but could put the answers into practice when occasion demanded, then, most readily will I eat my own words.

Co-operation in Emergencies

Early in this article I mentioned co-operative understanding between the management and projectionist, and by this I would especially like to see that practical help always there for a much worried chief who has a load of trouble crop up during a show, and is desperately short of trained assistance.

If the house manager can give him something more practicable than to hold a torch, or keep looking at his watch, demanding to know how much longer it will be before he can get going, he will be doing a splendid service, but until such time that managers realise that a working knowledge of why and how the wheels go round, this practical help will not be forthcoming.

Checking Current Waste

While I have only dwelt on the purely technical desirability of fully trained managers I would equally emphasise the importance, especially at the present time, of the economic aspect. There is still a lot of unnecessary fuel waste in kinemas; not all. I agree, but quite a few still have to learn that there is a war on. If the manager receives his electricity account for the month, showing a 25 per cent. increase above normal, and knowing full well that he has had no extra shows, and equally certain that no extra lighting has been turned on, he should be in a position to locate the leakage. *This is one more question, Mr. Manager. Where would you look for it?*

In conclusion, I really owe an explanation to my reference to the General Council of the C.E.A. The July article was written several months before the co-ordinated efforts of C.E.A. branches and technicians got together, and did not appear earlier owing to limits of space in the pages of this journal, therefore, I gladly withdraw the statement made relative to watching the care of films.

Firmly do I believe that the time will come when managers will be required to possess advanced technical knowledge before they can hope to hold down a job. Technically minded managements would never countenance the practice of places I could name where reasonable calls for spares receive the reply: "You will have to make do for a bit longer!" Or, the appearance in these pages recently of the shameful fact that a questionnaire (I believe it referred to carbons of all things) was on the whole ignored throughout the country.

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WHERE 'GONE WITH THE WIND' IS AT HOME

Figures of Screenings at the Ritz

A PROJECTIONIST reader, curious about things outside the narrow confines of his projection room, has been wondering how many copies of "Gone With the Wind" have been used in the long run of that picture at the Ritz and other London kinemas. I made contact with Stanley Perry, chief projectionist of the Empire, who supervises projection matters for Metro-Goldwyn-Mayer in London, and gained from him the following facts.

"Gone With the Wind" had a triple première at the Empire, Palace and Ritz theatres in London's West End on the evening of April 18, 1940.

This record-breaking film played 12 weeks at the Empire, eight weeks at the Palace, and except for the period between May 23 and August 2, 1940, when it was temporarily withdrawn, "G.W.T.W." has been playing at the Ritz *up to the present day*, is still playing, and shows no signs of losing its original popularity. "Standing Room Only" is the rule rather than the exception, and especially so during week-ends, despite the increased prices due to higher entertainment tax.

London's Longest Stayer

"Gone With the Wind" thus becomes the greatest "stayer," beating the long lead another M-G-M picture, "Ben Hur," at the Tivoli in the Strand, where the famous Ramon Novarro picture played twice daily for 11 months. The Ritz, where "Gone With the Wind" has played for so long, also runs on a "twice daily" basis. The theatre is equipped with Simplex "Standard" rear shutter projection, Peerless Magnarcs and Western Electric Mirrophonic sound system. You can go into the Ritz projection room and hardly hear any sound from the machine.

It is interesting to note that the projectors of which there are only two, owing to space limitation in the projection room, have been overhauled *but once* in the six years since the theatre opened, and this is attributed to the fact that the equipment is kept scrupulously clean at all times, thus dirt and dust which are the prime enemies of good projection, never get the opportunity of causing the usual troubles associated with badly kept equipment.

Quality Copies

As regards the actual number of prints of "Gone With the Wind" which have been run at the Ritz, the theatre is now on copy No. 9, and the average time of running a copy is five months. As a point of interest, it may be mentioned that the copies of "Gone With the Wind" which played the Empire and Palace for 12 and eight weeks respectively, subsequently played the Ritz in order to complete their sphere of usefulness. Thus, the number of *new* prints at the Ritz can be reduced to seven in actual fact.

It should not be imagined that after five months these copies are no longer runnable; on the contrary, they are in perfect condition and good for many more runs. Only the fact that the first, and last, 50 ft. of each reel get slightly "feather scratched" causes M-G-M to replace the copy with another—this apart from the rule that it is poor showmanship to run even a slightly marred print in a "key house."

Again, extreme care and attention is given to the film, not only in rewinding but in threading up and in ensuring that adequate spacing is provided on the leaders and ends of reels. When it is realised that "Gone With the Wind" is 24 reels in Technicolor, each print costing in the region of £275, none will dispute the fact that such valuable property is worth looking after to the best of one's ability.

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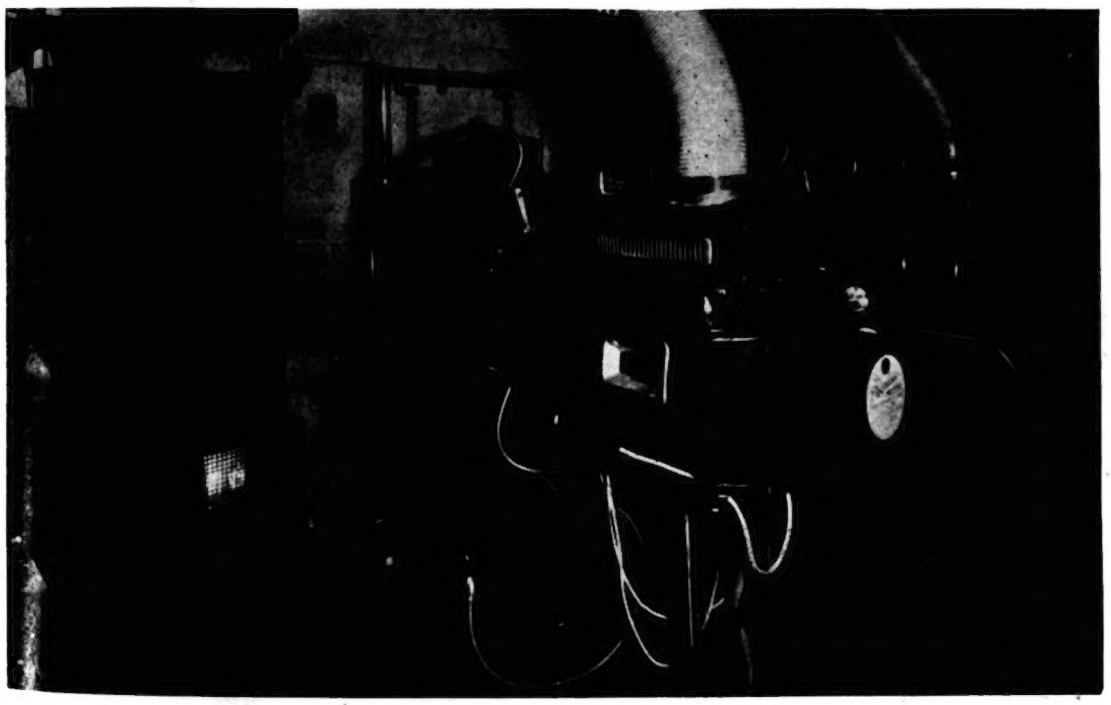

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Jottings for Juniors—IV

THE HEART OF THE PROJECTOR.

By the Chief

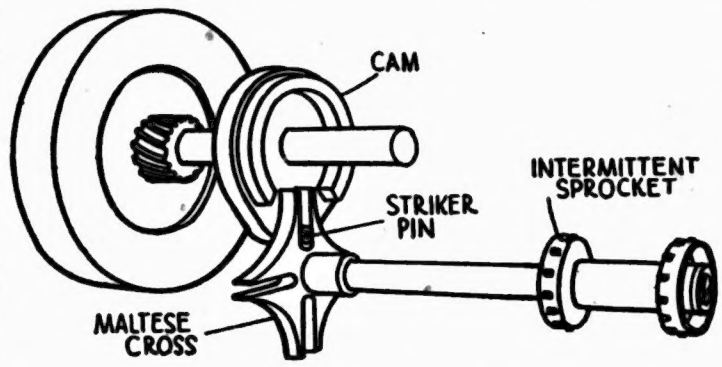
WE saw last month that the film has to be fed in jerks through the picture gate of the projector, stopping for a moment to let each frame be projected, then passing rapidly on to the next frame. The film is fed in jerks by means of the *intermittent sprocket* just below the projector gate.

The device by which this sprocket is actuated is known as the *Maltese cross;* this term has nothing to do with the annoyance caused to the Maltese people by the blitzes on their little island, but is the name given to the particular shape of cross shown in the sketch. (The inventor of this very clever device, R. W. Paul, died a few months ago.)

Look round to the other side of the projector and you will see a small flywheel, almost in line with the intermittent sprocket; this is driven by the mechanism, actually at a speed of 24 revolutions per second—equal to one revolution per frame of film. This is the flywheel shown in the sketch, which is mounted on the *camshaft.* The *cam,* which thus also turns at one revolution per frame of film, consists first of a circular ring called the *locking face,* with a break in it known as the *recess.* Central with the recess is an extension piece, which carries the *striker pin*—more generally, in fact, a small roller mounted on a pin. This striker pin engages with the slots of the Maltese cross, and the locking face engages with the curves or radii of the cross.

Now, referring to the sketch, the cross is shown in the middle of its movement; as the pin continues to move, the cross completes its movement, and the pin leaves the slot. As it does so, the locking face comes round, engages with one of the radii of the cross, and holds the cross firmly so that it cannot move.

The pin continues its journey until after three-quarters of a turn, it again commences to engage with the next slot of the cross. As it does so, the recess allows the cross to be turned during the next quarter-turn of the cam, after which the locking face again engages with a radius and stops the cross—and therefore the film—and so prevents either overshooting, which would, of course, produce an unsteady picture on the screen.



Thus, in quarter-turn of the cam the cross is moved also quarter-turn, and for three-quarter-turn of the cam the cross is held stationary. At the other end of the Maltese cross is the intermittent sprocket; this has 16 teeth on each side. As the cross makes its quarter-turn so does the sprocket of 16 is 4, and there are four perf frame of film. Thus, for every of the cross one frame of film is

Thorough lubrication of the motion is very essential, and and cam are enclosed in known sometimes as the *motion box.* This box must be provided with high-grade oil—never heavy oil, and still or vaseline.

On most projectors, the intermittent sprocket is fixed to the shaft by a single screw, as indicated in the sketch; this enables it to be easily replaced when it wears. On some machines, too, the motion box can be removed from the machine by loosening a few screws. Exact adjustment of the cross and cam is very critical, and nobody without some mechanical skill should ever dismantle the motion.

On many projectors, too, the motion box itself can be rotated by means of the racking lever. The exact purpose of this we will see later.

GUIDE ROLLERS OUT OF LINE

If the guide rollers and idlers are out of line with the sprocket, a film can be chopped up in no time. Often a roller may stick and wear down to quite a flat surface which is definitely harmful to any film that passes through. All guide rollers and idlers should be very closely examined to see that they are not sticking or out of alignment.

Have you a Query?

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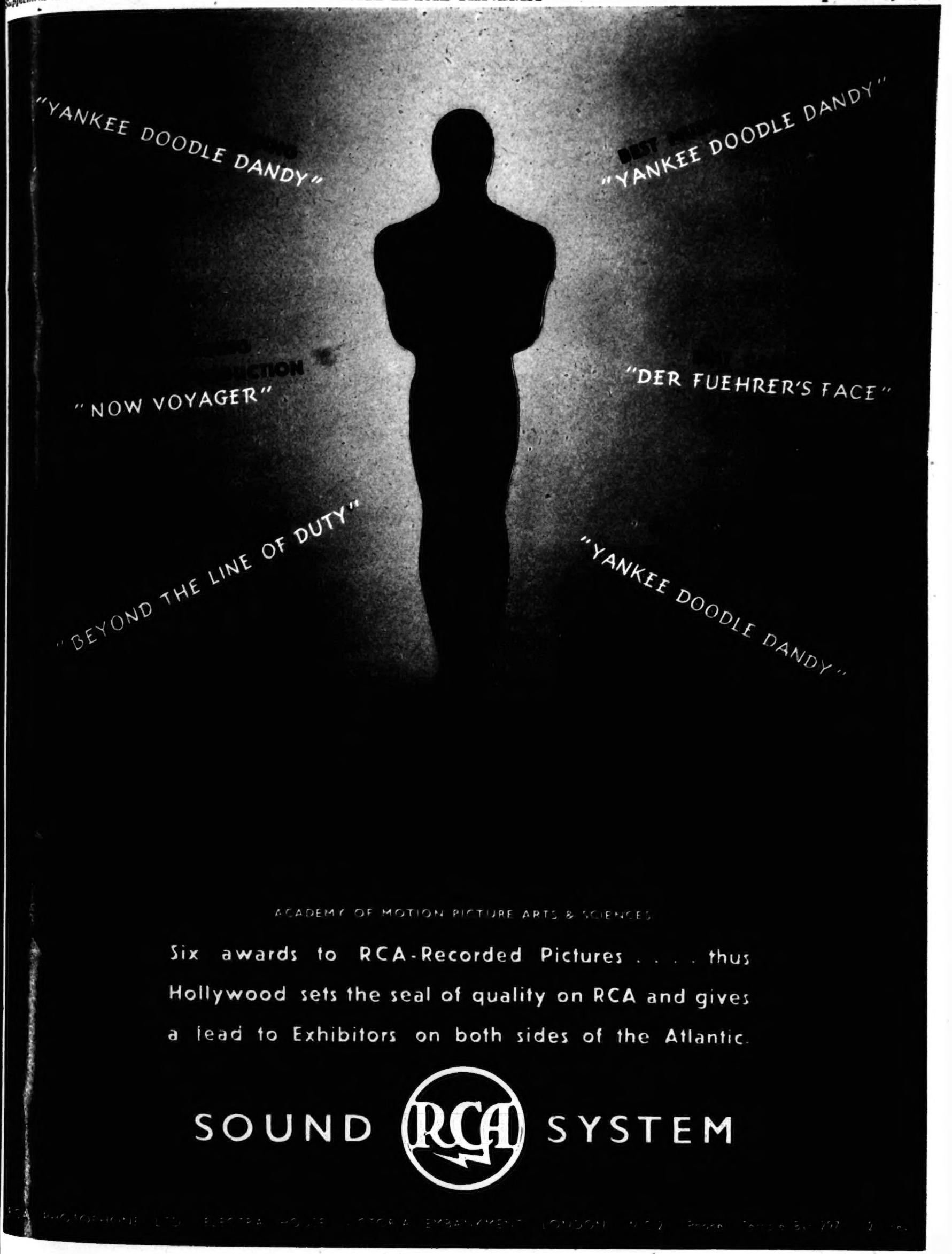
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